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December 1936

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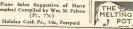
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JAMES FRANCIS COOKE

Associate Editor EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

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Company. The "Capon-sacchi" of Richard Hageman and "The Secret Marriage" of Cimarosa will be novelties with English text, while Smetana's "The Bartered Bride" of last season will be retained in the vernacular.

THE APOLLO CLUB of Chicago will of all time. give at the Christmas season its seventy-eighth performance of Handel's "Messiah."

CLEMENS KRAUSS has been appointed Director of the State Opera of Munich, as successor of Hans Knappertshusch, Plans are announced for a new opera house to be "a monument in stone equivalent to the musical masterworks produced within it," and finally to make of Munich a "metropolis of German art."

SEVEN HUNDRED ACCORDIONISTS and accordion friends of Montreal, Canada, attended the seventh annual Marrazza Picnic on the picturesque Ile de Rochon.

HARRY PLUNKET GREENE, one of the most eminent concert and oratorio basses London. He had a remarkable vocal style, in building and believe the death of building which won a wide public in both Great Britain and America.

THE RHONDDA VALLEY CHOIR, of Wales, has been giving concerts in Copen-hagen, Denmark; thus carrying English traditions of choral art to the Continent. Pro-grams of English and Welsh songs, in all their freshness and simplicity, were given

THE WORCESTER MUSIC FESTIVAL held its seventy-seventh session on October 5th to 10th, at Worcester, Massachusetts, with Albert Stoessel conducting for the twelfth time. There was a chorus of four hundred and fifty voices; with Lawrence Tibbett, Josef Lhévinne, Paul Althouse and Helen Jepson as soloists. A performance of Gounod's "Faust," in English, was the chief



with a banquet on November 15th, in the Park Central Hotel of New York, by the American Gilbert and Sullivan Asso-ciation, with the D'Oyly

ONE MILLION AND NINETY-TWO ONE MILLION AND NINETY-TWO
THOUSAND music lovers heard the programs in Grant Park of Chicago, during
July of the past summer; and the attendance
tee to receive doubtines consists of Dy Wal-

of the entire season was six hundred thou-sand over that of any previous year. CREMONA, ITALY, will commemorate, during the coming year, the second centenary of the death of Antonio Stradivari, her most

onored citizen and greatest violin maker THE BOARD OF DIRECTORS of the National Federation of Music Clubs met at Dallas, Texas, from October 15th to 18th, with Mrs. John Alexander Jardine presiding. Planning for the Biennial Convention of April, 1937, at Louisville, Kentucky, was the

chief work of the occasion. CARL MARIA VON WEBER, according to recent researches in Eutin, his place of birth, first saw light on November 18th, 1786, and not on the usually given date of

THE BAYREUTH FESTIVAL of the past summer, with Wilhelm Furtwängler as general director, is reported to have reached the greatest artistic heights of recent years. A sumptuous performance of "Lohengrin"

EUGENE ORMANDY, associate ductor with Leopold Stokowski of the Philadelphia Orchestra, spent the latter part of the summer with various engagements in Europe, of which an important one was a festival concert at Budapest, commemorating the two hundred and fiftieth anniversary of the freeing of the city from the Turks.

BANDS OF RIO DE JANEIRO must "go BANDS OF RIO DE JANEIRO must "go Brazilian," by action of the Municipal Coun-cil of the Federal District. In all casinos, cabarets, radio stations and similar institu-tions, two-thirds of the musicians and entertainers must be Brazilian. Amusement houses with more than one orchestra must have at least one of them of Brazilian members. Ex-cepting for the official Opera Season, all conductors must be Brazilian; and all members of the orchestra of the Municipal Theater must be citizens of the country.

THE CENTENARY of MOZART has been represented on every recital program of recent years, at the Mid-land Conservatoire of Music of Nottingham, England; till a citizen lately suggested the motto, "Wherever musicians are gathered together, there you will find Mozart."

FRANCISCO MANOEL, author of the Gilbert and Sullivan Asso-ciation, with the D'Oyly
Carte Opera Company of
London as guests. It is the
The National Institute of Music, in which
Association with the Drawing River of Agrices, or which
The National Institute of Music, in which
Association with the Property of the Proper

GABRILOWITSCH MEMORIAL tee to receive donations consists of Dr. Wal-ter Damrosch, Harry Harkness Flagler, Bruno Walter, Richard Aldrich, Albert Spalding, Theodore Steinway, Felix Warburg and Allen Wardwell

THE PREMIER PRIX for piano, in the Conservatoire National of Paris, has been this year awarded to George Themeli, It is said to be the first instance in which this coveted honor has gone to a blind musician.

THE DRESDEN STATE OPERA and Saxon State Orchestra ensemble, with Dr. Karl Böhm as general musical director, gave guest performances from November 2nd to 14th, in historic Covent Garden of Lon-don, which is said to have been the first time a German company has appeared there with its own scenery and costumes.

VERDI'S "OTELLO," with Giovanni Martinelli of the Metropolitan Opera Company in the title rôle, is announced to open the Coronation season of the spring of 1937, at Covent Garden, London.

ERIC DeLAMARTER is reported to have resigned his post as associate conductor of the Chicago Symphony Orchestra. Thus ends eighteen years of service during which he led many notable concerts.

THE SAN CARLO OPERA COMPANY, with Fortune Gallo as director, opened on September 17th, in Montreal, its twenty-seventh annual transcentineated seventh annual transcontinental tour. Three operas of the repertoire, "Martha," "The Barber of Seville" and "Hänsel and Gretel," will be sung in English translations.

CARLOS CHAVEZ, eminent Mexican composer and conductor, startled musical circles of Mexico City when, at the recent first concert of the season of the Symphonic Orchestra of Mexico, he put into effect the "Stokowski ban" on late comers, by ordering all doors of the great concert hall closed throughout the first number of the program.

THE CHICAGO SYMPHONY ORCHES-TRA opened its season on October 15th, in a program with Dr. Frederick Stock conducting. Twenty-three soloists are announced scendant of the great creto appear during the winter.

FOUR THOUSAND MUSICAL REC-FOUR THOUSAND MUSICAL REC-ORDS have been given to Swarthmore Col-lege, by the heirs of Senator Bronson M. Cutting of New Mexico. The collection includes the scores of many of the works recorded, so students may follow the music Pages as they liston. pages as they listen.

HENRY FRANCIS, Director of Music Carte upera Company or constant of the Carte upera Company or constant of the Carte upera Company or constant of the Carte upera Carte upe



New Zealand and Australia, as guest conductor of orchestras and choral societies. At the Town Hall of Wellington, on August 15th, he received an ovation after leading a performance of Men-delssohn's "Elijah" by the Royal Choral Society.

THE ROYAL NATIONAL EISTEDDFOD of Wales was held this year on August 3rd to 8th, at Fishguard. Though chiefly a festival of song and literature, in recent years there have been additions of drama, painting and

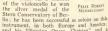
LUCIEN FUGERE, eminent French baritone, one of the "glories" of the Opera-Comique, with his historical success as the creator of the rôle of the Father in Charpen-tier's "Louise," is to be honored by a comrative plaque placed on the house in which he was born and a street of Paris to bear his name, by vote of the Municipal Council of the French capital.

THE HOLLYWOOD BOWL season closed on August 28th, with a reported attendance of two hundred and sixty thousand, and no

EDWIN FRANKO GOLDMAN, widely tion of "The Order of the White Lion," the third of such distinctions to be bestowed upon him.

THE PALESTINE SYMPHONY OR-CHESTRA, founded by Bronislaw Huber-mann and composed of Jewish artists out of work because of political persecution, of work because of political persecution, a announced to give its first concert on De-cember 26th, at Tel-Aviv, with Arturo Tos-canini conducting. It will journey to Jeru-salem and Haifa, back to Tel-Aviv to repeat its opening concert; and then, with Tos-canini still leading, it will visit Cairo and

ator of the immortal "Elijah" and "Songs With-out Words," has come to make his home in Amer-ica and is located in New York City. As a student of the violoncello he won the silver medal of the Stern Conservatory of Ber-





THE NATIVITY OF CHRIST "The Adoration of the Magi"

One of the greatest works of the pre-Raphaelite master, Alexandro (Sandro) Botticelli, (1444-[71]-1510) is this "Adoration of the Magi." The painter was so inspired by this subject that he did it no less than five times. The Mistic exercises shown in this mosterplete, now nearly five centuries old, ranks it among the greatest verifies of art.

A Christmas Sanctuary

HRISTMAS is the festal day of Christianity. No matter what your belief, or the lack of belief, you must be convinced that the great advances in life that we enjoy are fundamentally the product of a civilization which goes back to the principles brought to the world by the little Babe of Bethlehem.

Christian civilization has been copied by all lands, including those of totally different beliefs. Indeed, the evils that have come to the world from hate, fear and injustice, have come largely from those who have not risen to a true comprehension of the principles of Christianity.

In the Middle Ages the church edifice was the supreme sanctuary for all who were afflicted, oppressed, persecuted, down-trodden, or in danger of their lives. Once they crossed the sacred threshold, they were safe from their enemies. The Church, typifying Christ, opened its arms to all who labored or were heavy laden. He who dared to defy the Cross became the common enemy of all.

To-day, more than ever, humanity needs a sanctuary. And in this Christmas season, with the people of all lands still suffering from the withering strife that has come to them with wars, and in the wake of wars, the high sanctuary of the world is in the beauty and divinity of the life of the Master. Though many have shut their eyes to this, more and more people are turning to this comforting refuge, away from the confusion and the uncertainties of life. We cannot exist and prosper and advance without faith in the finest of the things which have made our

The world, more than ever, calls for a sanctuary, a refuge from evil, from brutality, from horror. This is best found in the blessings of Christian civilization. The tired souls who turn to great literature, great art, and great music, find a release from the pains and the terrors of one of the most crucifying epochs in history. Wars come and wars go, but the joyous message of hope and faith will ring eternally from the steeple tops on Christmas morning, summoning those who know the true meaning of peace on earth, and to all men good will, as revealed through the richness and beauty of the life of the Master.

We do not know what Christmas means to you. Most of us still hold fragrantly in our hearts, memories of our first impressions of Christmas morning, with its Santa Claus, toys galore, books, the red and white candy canes, the glittering tree with its perfume of the forest, the squeaky little tin trumpet, the carolers, the holly, the bells, the smiles on faces that seemed never to have smiled before, the dinner-oh, that wonderful dinner!-and then the sleep that comes only to bewildered and exhausted children. Perhaps someone told us the beautiful story of the Nativity and the song of the angels. Perhaps we realized that the spirit of Christmas was that of giving to others. From this

Music Axiom for December a a December, with Its Christchild, Inspirer of the Greatest in Music. DECEMBER, 1936

we have developed in later years our faith in the warmth and goodness of human nature and our belief in the truth that the Child Jesus brought to the world a sanctuary which is always to be had when we need it most.

Christmas, most of all, is a day of gladness, of happiness, of rejoicing. George Wither, one of the minor Georgian poets, sang of Christmas:

> "So now is come our Joyfull'st feast, Let every man be jolly; Each room with ivy leaves is drest, And every post with holly.

For Christmas comes but once a year, And then they shall be merry."

After this year of war and clouds of war in other countries, we hope that our friends may find in this season a sanctuary of gladness and peace.

MERRY CHRISTMAS TO EACH AND EVERY ETUDE READER, EVERYWHERE!

Justice to Young Singers

O INTO your butcher's shop and tell him that your club is going to give a supper and you extend to him the honor and privilege of making a donation of ten pounds of choice lamb chops. Tell him that as a reward he may make a bow to the kid-gloved applause of the consumers of the lamb chops. Be sure to stand near the door when you make this request, as the butcher may have a cleaver in his hand.

If it is just to pay the butcher, why is it not just to pay the singer? Why should the singer give, without a penny in return, something that has cost him possibly thousands of dollars to create. He is an artist, but he must make his living from art, if art itself is to continue

Philip Maxwell, Director of the Chicago Tribune's "Chicagoland Music Festival," which draws upwards of 150,000 people to Soldier's Field each year, writes in an article in The Kiwanis Magazine:

"The vocal student is asked many times to sing gratis for a woman's club, luncheon club or similar gathering. This costs the student money-real money. There is a new song to buy; perhaps a new dress or at least a cleaning and pressing of the baritone's two-year-old serge suit. Then comes transportation and other incidentals incurred in making an appearance. The singer fulfills the date and comes away from the meeting with indigestion from having eaten luncheon hurriedly, and a great round of applause. Let me be fair-the club did pay for the luncheon.

"This same organization that wrote to the singer, or perhaps to his teacher, did not bat a collective eyelash when it paid for the food at the luncheon. After it was all over, and the dining room walls still rang with I Love Life, the entertainment chairman was given a cheer and made eligible for next year's first vice-presidency.

"Now if these brief recitals were for charity that would be a different story; but they are not. Your writer contends that even the smallest town group can afford to pay the singer something. What I am trying to say is that any vocalist, who is good enough to be invited to sing before the town's leading folks, is good enough to be paid something. In villages it might be only \$3.00; in cities from \$5.00 to \$10.00. Think what that would mean, if 1900 clubs would pay an average of \$5.00 fifty-two weeks in the year. Mathematics is not in my line. I will let you figure it up; but I dare say it would be highly appreciated by singers and, indirectly, help to pay the rent and light bills of the teachers of singing. Then suppose other organizations would follow the example of this one club—I did attempt to estimate it but I can't believe there is so much money in the world. The total sum looks like a war debt,

"Women's clubs, God bless them! My mother was president of one down in Indiana, and I'll always be for them: but they are among the worst offenders in asking artists to appear for nothing. The hold-out, that the singer will meet some of the nicest people in town and vocalize in the swankiest home on South Main street, theoretically is a pay-off. but it does not help to buy the necessary sandwiches which too often constitute the principal diet of aspiring sopranos and tenors.

A Notable Centenary

THE one hundredth anniversary of the birth of that extraordinary English wit, satirist and dramatist, W. S. Gilbert, has been widely celebrated throughout the world. by the ever growing cult of admirers of the delightful Gilbert and Sullivan operettas. The American Gilbert and Sullivan Association of New York devoted the fall issue of 1936 of its Quarterly, to this memorial. A banquet was given in New York on November 15, with the D'Oyly Carte. Company as guests.

One interesting point brought out by the Quarterly is that "The Pirates of Pcuzance" was composed in New York. while Sir Arthur Sullivan was on a visit to this country. A tablet on the house at 45 East Twentieth Street, New York City, commemorates the event.

The expansion of the cult of Gilbert and Sullivan is indicated by the fact that a Gilbert and Sullivan dictionary has been issued in London, which attempts to define some of the brilliant flights of Gilbert's very volatile vocabulary. In New York there is even a Gilbert and Sullivan Opera Guild, which supplies professional directors, coaches and choral directors for amateur and professional performances, and also trains children in the intricate Gilbert and Sullivan

The Tie That Binds

THOSE Americans who have been in a group composed of citizens of the United States and of Great Britain and have joined in singing the words of "America" while our British cousins sang "God Save the King" have experienced a peculiar sensation of nuity which is hard to describe. One of the finest and wisest things that the Pau-American Union in Washington has done has been the presentation of the series of concerts of Latin American music given by the Union, with a proper and elegant setting in their beautiful building in Washington. In these concerts the Marine, Army and Navy Bands have participated. Many of these very capable musicians "double in strings," so that a really very excellent Symphony Orchestra has been formed to play works that are not best adapted to the band. Many important guest artists from Latin-America have assisted.

Dr. L. S. Rowe, the Director-General, acts as the genial host at the concerts in the magnificent hall of the Union, and it has been due to the splendid foresight and vision of this scholarly diplomat that music has been employed so extensively to promote amity among the American republics. The concerts have been broadcast by the National Broadcasting Company, and the citizens of all the Americas have heard some eighteen notable programs. In the United States we have been able to hear many new and exceptionally beautiful works of Latin-American composers and thus to acquaint ourselves with the advance of musical culture in our sister republics.

The practical advantages of these concerts are enormous If the same time were to be spent in oratory or in debate, the results might be disastrous. New controversies and disputes might arise, because words may be twisted into entirely different meanings and the thought ideals lost. Music has only one interpretation. It leads to no arguments. It leads to smiles and mutual understanding. The pride in the music of one's native land is natural and inspiring. It is very hard for an aerimonious politician to make wry faces while he listens to his national music. We have a very strong feeling that Dr. Rowe's able promotion of these programs may have obviated many an unnecessary misunderstanding. The musical "tie that binds" is far stronger than many of us realize,

Sentiment Versus Sentimentality

By the Distinguished Swiss-American Pianist, Conductor, Composer, and Teacher

RUDOLPH GANZ

A Short History (1900-1936) of the Development of the Ability of the American Student to Express Himself through Music

> FROM A CONFERENCE SECURED EXPRESSLY FOR THE ETUDE MUSIC MAGAZINE

F ALL the European-born musicions land is charming, sentimental and tender none has been of more importance to the New World than Rudolph Gans, Mr. Ganz was born at Zurich, Switzerland, in 1877. He was a pupil of Freund (piano) and Hegar (violoncello) in Zurich, and of Eschmann-Dumur (piano) and Blanchet, Sk. (theory) in Lausanne and F. Blumer (fiano) in Strasbourg. Thereafter, he went to Berlin, where he studied with Busoni (piano) and Urban (composition). After hazing appeared frequently in Switzerland as pianist and violoncellist, he in 1899 made his professional pianistic début with the Philharmonic Orchestra of Berlin, when he played the "Concerto in E-flat" of Beethoven, the "Concerto in E-minor" of Chopin, and the "Hungarian Fantasie" of Lisat. The next year the same orchestra performed his "Symphony in E, No. 1." From 1900 to 1905 Mr. Ganz was head

of the piano department of Chicago Musical College, as the successor to Arthur Friedheim. This was followed by extensive tours as a pianist in America and Europe. His programs have been marked by rare ability in selecting works of great interest, from the more modern composers. In 1921 he became conductor of the St. Louis Symphony Orchestra, retaining this post until 1927. In 1928 he returned to the Chicago Musical College as Director, and in cational systems of the world. 1933 he became its President, Mr. Ganz has written numerous works for orchestra and for piano, and over two hundred songs. He has acquired a wide reputation as a lecturer, wit and raconteur.-Editorial

Art and Nationality

N STUDYING the evolution of the music or the art of any country, we have to bear in mind the biological and racial make up of its citizenry. The native talent of Russia is a combination of the criental and the occidental. A long history of folk lore, in poetry, dance and song, brings about a strong native art instinct, an asset most valuable in music. There is no wonder then that the enormous treasure box of national music has served to create what can be termed a very powerful, very virile Russian school, from Glinka to Shostakovitch and Miaskovski. The character of this music is based on sentiment. It has practically never known sentimentality. There is no room for sentimentality where emotions are deeply laid, deeply felt, and deeply expressed. For this very reason. I may state that all efforts to create a national Swiss, English or American school have failed. The roots were, and

who have made America the scene (innig). The cause, no doubt, is that these of their artistic and educational activities, mountain people always have lived a simple, honest and undisturbed life. Together with the people of the Swiss plains, they have not gone through great political, economic and sociological upheavals. Their only hardship has been the effort of making a decent living from the hills. There is an air of geniality, simplicity and straightforwardness about Switzerland, and a lack of desire to be incessantly supplied with what may be called luxury. A man to live-the life to which his ancestors were accustomed. There have been no land of song and melody. Wagner, you writers of opera by giving scholarships, major disruptions, no wars, for hundreds remember, called his own stage products of years. Whatever wars Switzerland was music dramas, and not operas in the ac-forced to face, she fought near her bor-cepted style. Wagner, on the other hand, ders, victoriously, until she finally com- could not have suspected that a new counmanded the respect of the great powers try like our America would contribute to that are her neighbors. This resulted in the twentieth century such gorgeous voices her neutrality and produced a condition as for innate beauty and art would rival of stability and security which has made those of the rarest European songsters of which people of all nations resort for in- American voices represent an entirely new spiration, solitude and recreation. Because type of God-given instrument, endowed of the foregoing conditions of security and with intonation or pitch that is well night stability, Switzerland has produced two of perfect, with vocal volume that is full and the greatest educators in history, Froebel responsive, and with a technic free of either and Pestalozzi, whose ideas and ideals have French, German, Italian or Russian manhad an influence upon all of the great edu- nerisms. The golden, but cold voices of

> found in Switzerland a haven in which mere centimentality under the exalting influence of the spell of the everlasting beauty of the Alps, they

no matter what anyone may say or think. songs that are in demand. This is equally true of such a creative genius as Wagner, who said that as far sical life is a far greater guarantee of the Beethoven being born at this moment in



RUDOLPH GANZ

Ernest Martin, Chicas

Switzerland the little land of peace to the past. To me most of the outstanding Fames and Nordica marked the hegin-On the other hand, men whose lives ning of this American era, They are said have not been restrained by convention, to have lacked real sentiment-inner men who have been forced into eventful warmth-but they were none the less too House. The time is not distant when careers, such as Byron and Wagner, have great as art exponents ever to fall into American opera houses will present many

National Art is Near

have produced many of their greatest creations. Wagner at Triebschen, Byron at $A^{\rm S}$ TO CERTAIN qualities, such as tions. Wagner at Triebschen, Byron at Chillon, Brahms at Thun, reached the high sion, I would go so far as to say that pinnacles of their artistic resources and ninety percent of the so-called "blues" produced works of deep sentiment that singers, torch singers, crooners and other Swiss masters have as yet failed to create, vocal acrobats, are literally masters of Another possible reason for the absence their vocal technic. If they are off the key of a native idiom is the fact that among or off the beat, it is their professional the four million Swiss, four languages are prerogative to be so, Crooners and torch spoken-Allemannic, French, Romantsch, singers have created new levels of feeling, and Italian. It is a small mountainous melt- of sentiment (or may it be reënforced or ing pot of Europe. But then, how many overstuffed sentimentality?). They put into and St. Louis) in the service of musical languages are being spoken in the United their songs (a maybe artificial) heartache education, through my pianistic and con-States, in this the greatest melting not which the listeners at large, however, seem ductorial activities, as well as in the field of all history since the Tower of Babel? to feel and understand. This new "emo-How long will it take our own country to tion" has turned out to be somewhat of I may be permitted to confess to the firm develop what we are all entitled to look a guide, or standard, in the finer field of belief that the ultimate American musical forward to—a national school of music? real artistic productivity. There are now speech, which may herald the long awaited We must first of all discover our nat- American singers before the public who national idiom in its highest development. ural inclinations. In a great river the force have outlived the era of sentimentality, will be heard from the mid-west, despite of the water determines its own course, despite the emptiness of so many popular its distance from New York. Some years

re, not there.

as opera singing was concerned, it should eventual coming of American opera than

Hoboken, New Jersey?" I wondered,

The folk lore of my glorious native be left to the Italians, because Italy is the anything else. We cannot produce master

"Why Hoboken?" Why should not the

fellowships, commissions, prizes galore, nor by the erection of gorgeous opera houses. When the time is ripe, masters will arise and American music, with opera included, will evolve naturally from the country's own artistic soil, as an original product, not as an artificial patchwork of worn out European models. The "Der Freischütz" of von Weber chased Italian operas and Italian operatic conductors out of Germany within ten years after its first performance. This same thing may happen here to opera sung in foreign languages. Of course there always should be American opera houses in which some of the great operas of European origin will be given in their original language. Prague. for instance, has its German Opera House, as distinguished from the National Opera distinguished works by native composers, sung largely by native singers. May I pay my respects at this moment to those Amer ican operatic writers who have successfully paved the way to the greater evolution of American opera, and who will, no doubt, go down in musical history as the stepping stones to the greater masters to come

A Cheerful Forecast

WITH MY EARLY Swiss back-VV ground and thirty-two years in America (twenty-two of which I have spent in the mid-west, principally Chicago of teaching privately and in master classes, ago Mr. Deems Taylor wrote a very in-

THE ETUDE

Why not, let us say, on a farm five miles out of Sleepy Eye, Missouri?

I can at this moment see the awakening of a personal native note in American Its realization will be a long awaited blessing and the overcoming of all influences that have held us back from unimpeded expression: The French school of impressionism, the Schönberg twelve-ton scale, the Hindemith atonal (horizontal) writing, the English "out-door" freshness, the American Red Indian calls and dance rhythms, the Negro spiritual and Negro syncopation, tin-pan alley jazz with its commercial eye, the Spanish-Californian and Creole influences; all of these must finally disappear or be transformed into newer and more potent patterns of expression, before we can achieve our own American musical speech. There is every evi- and the A-flat and the G-minor Ballades dence that this final evolution will have abused popular musical jargon of the day can claim-first, the brilliant, colorful and musical characterization, The disciplined art?

American Wagner be born in the mid-west? ruggedness of his The Shining Big-Sea Woter, is to me a part of the coming American speech.

In my contact with American life, I have heard thousands of students from every corner of the land. When I recall the performances of those who were seeking my instruction in the early years of the century (please do not forget that I was a youth when first I saw the Statue of Liberty), I did not then realize that the average repertoire of the American student was largely made up of the favorites from Paderewski's programs-the so-called "Sonata Appas-'Twelfth" Rhapsodies (did Liszt write any others?); the so-called "Revolutionary,"
"Butterfly," and "Winter Wind" Etudes,

of Chopin, just to mention a few. Mr. Paderewski was the greatest pianistic all times uncompromising. Pittsburgh, Kansas, heard the same type of program very individual orchestration, and then as Boston or New York; and the American some rhythmical ingredients. I do believe student should well remember that such that the gifted composer, Leo Sowerby, in integrity makes of music the aristocratic "From the Northland" suite has trans- the bringing of music to the masses means and

I now am exceedingly bewildered by the tremendous growth of musical talent and intelligence that seem to have become so rapidly the backbone of an entirely new rapidly the backbone of an entirely new nusical life in America. The American required radio. Despite the lack of artistic backstudent, as I know him, has now entered the field of deeper sentiment in performance. Every educated person knows, or should know, that Bach, Beethoven, Wagner, Brahms, or Debussy cannot be approached through sentimentality, any more than can Petrarch, Dante, Shakespeare or

Perhaps it may be well for me to provide for the final sentences my definitions of sionata" and "Moonlight Sonata" of Bee- sentiment and sentimentality. Here they thoven; the "Second," "Sixth" and are. Sentimentality has charm and loveliness; but in Art it is superficial or surface feeling or "weeping in advance of the tragedy." On the other hand, sentiment is true inner feeling, a complete understanding of the emotions of the composer, to be translated and transfigured with the silent and distinguished features that this much pioneer this country has known. He was at cooperation of every fiber of one's being. The Germans were the first ones to realize what is known as Vergeistigte Technik (spiritualized or musicalized technic); because real self-expression in music began with Bach, Beethoven added the drama; some of his works, such as "Prairie" and expression it should be. Can one say that Chopin and Schumann, romance; Brahms Franck spoke through romantic time German students and composers went formed purely midwestern moods into a natural democratization of an aristocratic classicism; and Debussy and Ravel revealed to us the newer utterances through color.

Scene I. THE ANNUNCIATION

In America we are able to make enor mous advances toward real sentiment is interpretation by means of the widespread ground in the average home, we are achieving in a few decades, by these mag cal means, what Europe accomplished only through the course of centuries. I know many young American artists and artists students, who play Intermezzi by Brahms with a natural feeling of deep expression and the music of Debussy with Gallic sensitiveness and delicacy. The silent hopes of thirty-five years ago are beginning to be beautifully realized. The musical evolution of any nation, as has been the case in our country, usually begins with the higher development of the voice; then comes the proficiency of the instrumentalists; then the advent of symphony orchestras and their conductors; the instrument makers; then the transfiguration from sentimentality into sentiment; with all of these leading to the composer, the creative genius, New York is, in my humble opinion, to-day the musical center of the world. The time will come, in the not too distant future, when Europeans will travel to the New World for their artistic inspiration, just as at one

The Manager States His Case

A Conference with

Lawrence Evans and Jack Salter

MANAGERS OF GALLI-CURCI, LAWRENCE TIBBETT, YEHUDI MENUHIN, NINO MARTINI, HELEN JEPSON, ROSE BAMPTON, DALIES FRANTZ, JOSEPHINE ANTOINE AND RUTH SLENCZYNSKI

Secured expressly for The Etude Music Magazine By Rose Heylbut



LAWRENCE EVANS

What Managers Want By LAWRENCE EVANS

into the hands of a competent manager. He is inclined to look upon this manager as a sort of magical being. The manager, according to popular belief, can make or break a career. He can secure starring engagements at large fees. He can use his connections to put unknown musicians into spot positions. He can build up personalities and make names

Thus, according to popular conception, all the beginner has to do is to find himself a wizard of this kind, and all will be well. But, it is said to be difficult to get the attention of these wizards, because they will not listen to newcomers. Only "pull' and "introductions" can reach them. everyone can command helps of this kind, and so the bulk of talent must wait, unseen and unheard, until it can get an outside "boost" into the office of one of the big managers, after which it, too, will be made. That, I repeat, is the popular conception— and saying, "Look here—I know you have

In the first place, managers are not a kind of secret fraternity who can be ap-proached only through "pull." Quite the contrary. We are constantly and eagerly looking for fresh, young, outstanding talent. We go to considerable lengths to find young musicians who carry within them the spark of future greatness. The only rence Tibbett showed a dozen years ago, nor any other managers could do for manager; more likely, he would be mobbed.

means a wizard. He cannot, alone, make gerial hocus-pocus, but in those unique a career. His main function is to promote gifts of their own which raise them above and direct those gifts and potentialities the average violinist and tenor, Precisely which the artist himself is able to show. It those qualities are the ones which every

THEN THE AVERAGE music means that the manager must be somewhat manager seeks, and he is seeking them as step forward when he realizes that his HEN THE AVERAGE music means that the manager must be somewhat manager seeks, and he is seeking the student has completed his studies of a combination of adviser, teacher, and much to-day as before the depression. public career, his first thought is to get from the ground up and discovering possigeneral psychoanalist, studying his artist bilities in his art or his person that will be most useful in putting his best foot forward. Then teaching the artist how to project himself and his art, is enormously important. The manager must know something about audience psychology. On the one hand, there is the vast, heterogeneous public which will pay for musical entertainment. On the other hand, there is a smaller group of performers, eager to furnish this entertainment. The manager simply uses his wits to bring these ele-

> Must Be Something to Sell TF A MAN owns a ramshackle old house

ments into contact.

with dingy rooms and bad plumbing, he would make himself appear foolish, indeed, by going to a fashionable real estate broker Perhaps you could use the power of your name to sell my house to some millionpire?

Yet concert managers are asked to do this every day. People with inferior musical quality of magnetism which is as vitally equipment, with mediocre gifts, and no experience at all, come to us and ask us to put them on our lists, so that we can the spark of thane greatest and the condition is—they must definitely show do for them what we have done for that spark. If a youngster appeared tomor—Menuhin or Martini. It is just this idea row with the sort of material that Law- I would like to help explode. Neither we he would have no difficulty in finding a Menuhin and Martini what their own great gifts did not justify or sustain, Their first In the second place, a manager is by no claim to public attention lies, not in mana-

In listening to audition candidates, the manager looks for three points; general musicianship, talent and dexterity in the candidate's individual field (whether vocal or instrumental), and that elusive combination of intelligence, pliability, charm, fire, and leadership which we call personality. All three ingredients are absolutely necessary for a public career; but the last is perhaps most important in a beginner. His musical capacity may deepen; he will undoubtedly learn a great deal more about his art, if he is worthy of attention at all. But his personality, like the color of his can work no miracles in either group; he eyes, remains the same because it is himself. It is just this personal quality which determines an artist's power to win audi-ences; which makes a singer, with a definite personal something to say, stand out from another dozen of just tenors.

There are thousands of young people in America who have studied, and can play (or sing) a creditable concert, without too many mistakes. And they, perhaps, find it a good clientele and excellent connections. hard to realize why the managers do not snap them up. Their teachers praise them; they may even have won some student's award. Then why do they not "click"? Because of lack of that peculiar personal necessary over the footlights as musical feeling and individual technic, Lawrence Tibbett once said that, while he earnestly tries to make all his tones beautiful, he insists that they be vital. That is the best analysis of success that anyone could give. When a singer comes to us and tells us that he wants to sing concerts because he can do that as well as the next one, we advise him to find a post in a choir. But when, without telling us, he impresses us with his powers of magnetism and fire, we

musical equipment is just about one-third of what he needs for public artistic success Then let him ask himself, not "How many engagements can I get?" but, "What is there about me that would make anyhody pay money to hear me even once?" he has arrived that far, he stands a good chance of amounting to something.

Finding One's Self

THE BEST ADVICE to beginners is. do not seek out a big name manager but get all the small, provincial, beginner's experience you possibly can. Sing at local concerts, try out for Chautaugua, get to the attention of your local radio manager, try out for small parts in small opera companies. All these will add to your musical experience; but, more than that, they will develop your powers of expansion, of growth, of finding your way with audiences, of rubbing off the corners. And when you do eventually get a chance with a bigger company, do not tell the manager that you are willing to do only leading parts. Show him, instead, that you are able to project yourself across the footlights, even if you do no more than carry a spear

The trouble with most beginners is that they believe themselves ready for big business the moment they are out of the studio The truth is that an artistic career begins long after studies end. Remember that the manager is only a professional business man, and that you have to offer more than correctly performed numbers, if you want him to regard you as an interesting business proposition, You must show him something unique, something individual something that will make the public not merely accept you but demand you, If you have that, the managers will welcome you. for their own sake as well as for yours. If you have not this gift, you will spare yourself many a heartache by devoting The aspiring musician has taken the first yourself to other phases of musical activity

THE NATIVITY

A Musical Pageant

ARRANGED FOR HIGH SCHOOL GLEE CLUBS

By Constance Ohlinger

Characters:

Mary Gabriel Joseph First King

Second King Third King The Reader

Shepherds (five are sufficient) Angels, constituting the chorus (as many as desired)

Costuming may be as elaborate or simple Joseph's. as desired. The costumes herewith described are of minimum cost, yet highly effective. er's costume For the angels, ordinary large sheets is similar in may be used, artistically draped over the style to that

bodies, covering them almost entirely. A of the Kings, single twist of silver tinsel about the head, Settings: and white cotton anklets or stockings, complete the costume, No shoes are worn. Mary appears in a white robe made like in a church

that of the angels, but wears a blue veil auditorium, thrown over the head and shoulders. The little or no veil is a long, wide strip of sheer material, scenery is such as voile or netting, and should reach used; if in a almost to the knees.

Gabriel's costume is like that of the other angels, with the addition of wings. The scenery is latter can be easily and inexpensively made available, from a length of heavy wire, cheesecloth. Scene I may and white crepe paper. The butterfly wings be a plain inshould be measured to the person taking terior, and the part, so that the two upper lobes project Scenes II, slightly above and beyond the shoulders of the wearer. After the wire hos been bent into the proper shape, cover it with the piano will be cheesecloth, to make a rather rigid frame. needed back-Crosswise upon this paste lengths of white stage, left. crepe paper cut into long, pointed, feather- Music: like scallops. (The scollops should be cut with the grain of the paper, not across it.) songs are The wings are blind binned at the center and from "Christin the two upper lakes to Cabriel's rate mas Carols They are almost flat against the back,

nary burlap bags, into which openings have may be securbeen cut for the head and arms. They may ed through be belted in with any leather belt. The the publishshepherds should be barearmed and bare- ers of The leaged. Some of them may hold crooks. Etude Music Joseph wears a striped robe, such as a Magazine.

light weight wool dressing-robe, and a headdress consisting of a square scarf Prologue: thrown over his head and shoulders and Ordinary shoes may be worn, if Joseph's

The three Kings are robed in portières, shades. Soft sandals or slippers should be Lord is with thee; blessed art thou among worn, and crowns, or headdresses like women. And when she saw him, she was

If the bageant is airen

III and IV landscape, 2

All the The shepherds' costumes consist of ordi- Sing," which

Reader (in front of the curtain): In the held in place by a thick braided cloth ban-deau, which fits snugly around the head, from God, unto a city of Galilee, named Nazareth, to a virgin espoused to a man whose name was Joseph, of the house of gown is long enough to hide them. David. And the virgin's name was Mary, And the angel came in unto her and said of different colors, but preferably dark Hail, thou that art highly favored, the



his kingdom

A CHRISTMAS LOVE SONG IN OLD HOLLAND

The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee; therefore also, that holy thing that shall be born of thee shall be called the Son of God. And Mary said: Behold the handmaid of the Lord. Be it unto me according to thy word. And the angel departed from

(Curtain opens. Stage not too brightly lighted. Mary is reclining as if asleep, on a settee at center of stage.)

Angels (singing, backstage): The Moon Shines Bright (verses 1, 2, 3, 4). (Enter Gabriel, from the left.)

Gabriel: Hail, thou that art highly favored, the Lord is with thee; blessed art thou among women, (Mary starts.) Fear not, Mary: for thou hast found favor with God. And behold, thou shalt conceive and bring forth a son, and shalt call his name Mary, for Jesus. He shall be great and shall be called thou hast the Son of the Highest, and the Lord shall found favor give unto him the throne of his father with God David; and he shall reign over the house And behold, of Jacob forever, and of his kingdom there thou shalt shall be no end. The Holy Ghost shall conceive and come upon thee, and the power of the bring forth a Highest shall overshadow thee; therefore son, and also that holy thing that shall be born shalt call his of thee shall be called the Son of God.

> Mary (folding her hands over her breast): Behold the handmaid of the Lord. Be it unto me according to thy word.

(Exit Gabriel, left.)

Angels (singing backstage): The Moon Shines Bright (verses 4, 5).

Mary (rising): My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded And he shall the low estate of his handmaiden; for behold, from henceforth all generations the house of shall call me blessed. For he that is mighty Jacob for- hath done great things unto me, and holy ever; and of is his name. And his mercy is on them that fear him, from generation to generation. He hath showed strength with his

THE ETUDE

(Continued on Page 762)

The Manager's Problems

By JACK SALTER

THE MANAGER'S greatest problem idol or not), while still others are willing But it sometimes happens that after the pretenses. That is why the publicity methis not getting rid of unknown begin- to overlook a few artistic shortcomings stage is set the manager may find his dia- ods of a reliable manager can be trusted. ness but filling his lists with the sort if the performer can be counted on as a monds a bit dull. Then, like any other No, focusing attention on a star means of artists which his particular public will "sensation." Each field is a definite one, business man, he must create ways of insomething else. Perhaps a change of coifwant to hear. Not all managers do the same
and the manager must make sure he can
creasing public attention upon his star. fure will help: perhaps a more dramatic want to perf. Not an imaneges of our early permaps a bone unimate kind of business. Some deal entirely in supply his buying clients with the artists. This does not necessarily mean publicity, program, or a bit more warmth in meeting stars of established names. Some make a they want. That, perhaps, explains why a No real manager can do for an artist what public response; perhaps an insistence on specially of launching beginners. Some certain artist may make a great success the artist's talent does not warrant; and some trait that can be developed into a work on the basis of strict artistry (re- under one manager's direction and none at the wise man will never try to ram a per- "specialty." I know a young singer whose gardless of whether the artist is a popular all under another's.

former down the public's throat, on false voice is by no means extraordinary but

Once his engagements are ready and simply in order to permit the artist to booked, he is solely responsible for giving practice for a few hours before concert the sort of performance which will please time. But the precarious state of some of everyone in every way. Some of the means the manufacturers during the last few years of achieving this happy goal have nothing has rendered this system obsolete; and to do with music. For instance, the date now we have to depend largely on the of each concert must be carefully planned pianistic resources of the hotels themselves. according to local tastes, A Thursday Club will not book an artist for Wednesday. Some towns will accept no performances the artist must make advance arrangements for a Monday. Others refuse Friday, for for the use of the parlor or the dining religious or superstitious reasons. And room (wherever the instrument happens to where there is no special concert hall and stand), for practice purposes: you have to depend on the local theater, the armory, the High School Gymnasium or the Auditorium, you may be often called upon at the very last moment to solve a sudden conflict with a touring theatrical lists a number of good accompanists in company, a movie show, an athletic concertain key cities and draws on them for test, a parents' meeting, or a National

Again, a concert course must afford the neither may two vocalists, neither may two men, nor two women. The ideal arrangement is to alternate male singers with female instrumentalists (or male instrumentalists with female singers) throughout the season's bookings. This must be done. rerouting, changing, and planning before all is worked out straight.

Every artist wants a big tour, of course; serious problems. The big stars (especially may do well to realize it. vocalists) try to limit their tour work to a full night's rest at the local hotel. Some artists may average four appearances a regular radio engagements, all broadcast- the storm that tells the true story. ing from the same central point, every tour But what is ever uppermost in the manaof traveling and of planning

Changed Conditions

venience one still encounters is bad meals nothing but a dull series of notes,

who won distinction through an emphasis at certain hotels (in which case the artist on perfect diction. A building up of this must scurry to go out for his meals), and kind requires intensive application on the a lack of practice pianos. Before the demanager's part, and ready cooperation on pression, piano companies thought nothing of sending instruments to the private suites of artists, regardless of the size of the town or its distance from their own ware-BUTTHE MANAGER'S PROBLEMS houses. Often, grand pianos would be sent do not end with his artistic dealings. a hundred and twenty-five miles by truck, In some of the smaller towns the hotel may have only one instrument, and then

The manager is often responsible also for the artist's accompanist. Only the established stars carry their own accompanists on their tours. In other cases the manager all concerts within a radius of some hundred miles of these points. It may be a useful, if painful, fact to know that women audiences the proper variety. No two in-strumentalists may follow each other; has nothing whatever to do with their musicianship. It is merely considered to present a disturbing picture to the eye of the audience to have two women on the platform together or to have a man accompanied by a woman, As long as this prejudice exists, a woman, who prepares if clients are to have the satisfaction they herself definitely for an accompanist's deserve, but it takes months of routing, career, will find difficulty in securing engagements with the more noted artists. I know this situation is quite unjust, from a purely musical point of view; but still, it but the traveling it entails often brings up is a fact, and aspiring young performers

Furthermore, the manager helps to plan no more than three performances a week. the programs, to see that they have the This permits them to arrive in each town proper balance and variety, and that they a day before the performance and to enjoy provide the proper appeal to the various parts of the country. What is very important, too, he must keep his head cool artists may average four appearances a portant, too, he must keep his head cool week (instrumentalists often play five enough to judge dispassionately of the times), but that means a more strenuous value of each concert's success. It often routine of living-which may show in some happens that rousing applause may mean form of tiredness or strain when time for little more than the normal excitement of *be concert arrives. It used to be possible an evening's "going out." The artist, who to arrange a tour in a single circuit or lets himself become blinded by it, may get swing, so that the artist left New York in an entirely false perspective of his future the fall, let us say, and made his way work and standing. The adulation, with through the South and the West without which an artist meets at concert time, does once doubling on his route. To-day, how- not always stand as a faithful barometer ever, when so many of our artists have of his drawing powers. It is the calm after

must permit time for the weekly visit to
New York, and must then carry the artist

commodity (if one may call musical artists back again to the point where the concerts by so undignified a term). He must see are to be resumed. This means a great deal that his artist is constantly ready and willing to keep himself "on his toes," to work for public approval as eagerly in his tenth season as in his first, and to keep fresh and RAVELING and living conditions unsullied that personal fire, that glowing are pretty generally first class through- individual magnetism which his music must out the United States-infinitely superior project towards his hearers, and without to provincial Europe. The greatest incon- which the best singing or playing means

For Scale Practice and Hand Position

By Mary Losie

To nevelop a curved thumb a quick second finger, and a graceful fourth finger. take the opening phrase of the left hand in Cedric W. Lemont's melody, By Moonlight, and play it in the various major and

improves the pupil's cantando style, smooths a short phrase



minor scales, such as the C major Scale. out the rough spots in his execution of sus-In addition to providing excellent scale tained melody passages, and emphasizes the practice, this exercise toughens the thumb.

The Good Lesson Tree

By MARY HILDEBURN PARSONS

A proaches, many activities of church and school, pertaining to this particular time, seem to combine to defeat the length, and efforts of both teacher and pupil, in their endeavor to make progress in the art and

For this reason, in the studios of "The Rhythmic Way," we last year decided to link up with and be a part of the general good time, by making as much as possible, thrilling bit of ceremony. the pre-Christmas spirit a part of the

studio equipment. the Christmas tree as an aid in the solu- were fired with enthusiasm and ornaments tion of our problem.

by forest, a shapely little hemlock that was stressed four points: the two-octare scale surely meant to be somebody's Christmas in duple rhythm, sight reading, note scelltree. Roots and all, it was planted in a ing and memory work. Some lessons were deep earthen crock and placed in the studio. of special merit; and, as the rivalry be-A suggestion, that Christmas tree orna- came more intense, two, three, and some ments be procured and the children be permitted to hang an ornament on the tree lesson. Silver bells, the favorite rewards for each good lesson, was put into action were given for Christmas carols correctly

Santa Claus wares being everywhere on display, we selected boxes of colorful, happy little tree. It was known as "The glistening, fantastic ornaments, and brought Good-Lesson Tree." It became the talk of them to the studio to be hung on the tree

S THE CHRISTMAS season ap- as awards for things accomplished, things

Fine pliable wire, about three inches in length, and small paper labels for winner's initials, were kept in a box near-by. The ornament winner was permitted to place his own initials on the label, run the wire through one end of the paper, attach it to the ornament, and hang it on the tree. Needless to say, this was an important and

A prize was offered to the winner of the greatest number of ornaments and the con-With this idea in mind, we decided upon test became quite exciting. The children bearing initials of winners began to appear Early in December we found, in a near- in increasing numbers. Usually the lesson times four ornaments were won at one read and played.

A good spirit seemed to animate this (Continued on Page 810)

From a "One-Fingered Virtuoso"

VICTOR MURDOCK, Editor-in-Chief of "The Wichita Eagle," has been for four decades one of the most influential leaders in the middle west. Energetic, progressive, close friend of Theodore Roosevelt, a fighting pioneer for right, he has, through his long service in Congress and his fine journalistic enterprise, won the confidence of millions. His high and encouraging opinion of the practical value of "THE ETUDE" to the modern business man is greatly appreciated.

> The Illichita Cagle WICHITA KANSAS September 19, 1936

The Etude 1712-1714 Chestnut Street Philadelphis, Pa.

For a long time I have had it in mind to write you telling you the part the Etude plays in the life of citisens like myself. There must be really a million of us - men planists who cen read music and play it with precious little fecility - men who come to analyse in tire the art by which counds in corcord ere made sweet - men who after a hard day's work drift to the keyboard and alternately try the hardest of the classics end the simplest of compositions and at every opportunity read what they can of the mystery of music. To these men - called in Kensae "one firger wirtuosos," the monthly visit of the Etude has an intimacy of eppeal which I doubt that even you euepect.



WE START ON THE AIR MAIL EXPRESS

A Musical Aeroplane Trip Around The World

Musical Visits to Many Nations In Story Recital Form

By Lillian V. Mattern

FIRST VOYAGE

do with aeroplanes a matter of delightful it has been only in the last ten years that supposed to be in transit between the differ-Americans have taken to the air for busi-ent countries.) ness and pleasure. Now thousands are flying daily, and the interest is ceaselessly mounting. A Musical Aeroplane Recital or Club Meeting has, therefore, fine possi-

Setting the Stage like an airport, will be found profitable. The "Five and Ten" stores have model aeroplanes, which might be suspended from from magazines, may be set up. The leader being visited at the moment.

Chairs for the pupils should be arranged in two straight lines, facing the audience, with an aisle at the center to permit the pilot to walk up and down and make his announcements. His first announcement for mystic Mexico.

"We are about to start for a trip around the world by aeroplane. All those travelers who have their passports properly viséd high plateau, 7434 feet in the air. See the will please take the places assigned to them peons gathering in the Square for a fiesta.

places we shall visit, on a placard in this which will be played by ... frame at the front of the ship, giving also the name of the composer and the player
as they occur in our trip."

The pilot then shouts: "All aboard. Turn

Hawaii.

the motor over. We're off for the redwoods

DECEMBER, 1936

Conductor's Announcements

feet in circumference; and there is enough 'Wawona' the largest of all is estimated wires over the stage. Advertisements and to be four thousand years old. Look up and time tables of airways companies, clipped see the sun streaming through the branches ing. Geishas start to dance in a neighborof the recital, an older boy who can an- here centuries before Christ was born. It represent the pilot or the conductor. The shall bring a kindred calm, and the sweet children in the audience are the passengers, breeze that makes the green leaves dance and those who play musical numbers may shall waft a balm to thy sick heart.' It was be costumed in the garb of the country such a vision that the composer Victor us to the Celestial Kingdom of China. Renton had when he wrote Redwoods at Dawn (Grade 3), which will now be played

"All aboard. Turn her over. We are off

"H ERE we are on the outstand the lovely Mexico City, which lies on a ERE we are on the outskirts of Hear the guitars, the mandolins and the At this, the pupils, who have been stand- castanets. Behold the dancer in her dress ing in the back, will come forward and of flaming red, like the blossoms on the take their places in the seats.

The conductor then says: "As the noise tree size in Mexico. Get the exotic rhythm of the ports, I shall place the names of the when writing Poinsettia, a Mexican dance,

young folks find anything having to ated only by a mature person and should the vermillion sun sinking in the ocean.

"All aboard. Turn her over. We are off for wonderful Japan.

T IS Cherry Blossom Time. Long pro-ALL OUT. Here we are in a grove of majestic redwoods in California ing the Temple gates, to kneel before a These are the oldest and largest trees in shrine. The tinkling music of a samisen and the world. Some of them are two hundred, a flute is heard. A crane walks by with A LITTLE ingenuity, in making the and sixty-five to two hundred and seventy- stately tread and the great bells of the stage, in the home or the studio, look seven feet high, and from fifty to ninety temple ring out in solemn measure. Look through that group of fir trees, toward that cobras-messengers of death. Back there lumber in one tree to make a large house. mystical mountain, Fujiyama, perpetually crowned with snow The moon is rising slowly over its sides. Night birds are singof these forest giants that were standing ing courtyard. This is what the English composer, Montague Ewing, had in mind nounce the numbers and read the text inwas the poet Bryant who said: 'The groves when he was composing Neath Fujiyama—
the great Russian composer, Rimsky-Kortelligibly, might be dressed with a cap, to
were God's first temples. The calm shade A Japanese Dance (Grade 3), which will sakoff, thought of when he wrote The Song

"Our whirring motors will soon bring

"WELCOME to the land of Confucius, of rice fields, tea gardens, poppies and firecrackers. A Chinese garden is said to be among the most beautiful in the world, with every manner of flower, from tiny pansies to great trees of azaleas. Let us walk around this garden on the outskirts of Pekin (pronounce it Bay-ping') and listen to the Chinese nightingale, pluck peonies and delphinium, as the American composer, Overholt, must have imagined them when he wrote. In a Chinese Garden, which will be played by

The conductor then says: As the mose of the ship may interfere with the calling of the dance, as Charles Overholt felt it for India, soaring over mountains and plains and the Bay of Bengal.

"Now let us get into our trimotored aeroplane and sail over the Pacific to" H ERE we are in Madras, India. See has made an arrangement of it for aeroplane and sail over the Pacific to "H Ere hose lotus ponds over there. Here comes a procession of State elephants, dressed in velvet and golden trappings. the motor over, we're on for the reasonable and the reasonable over the feed of the feed o introduced here by taking an ordinary filing the dark skinned swimmers on beach boards. young Hindu widow, who, according to the Alghanistan, the City of Kabul. card and halding it to the edges of the See the charming girls with leis made of laws of old India, 'may never marry again, (Continued on Page 81)

HE YOUNGER generation of to- blades of a revolving electric fan. To avoid flowers garlanded around their necks, no matter how young she is. She is conday is decidedly airminded, and any possible accident, this should be oper- Sense the odor of millions of flowers, watch demned to a life of sorrow, servitude, the be done behind a screen or in another room. This is the picture the American composer, land, the American composer, who lived for

> "Let us get into our aeroplane again and make a trip to Northern India, Turn over the engine. All aboard. We are off.

"ALL OUT for Delhi, the ancient capital of India. India, the land of untold ages. Hear the gongs in the massive temples. See the throngs of worshippers, Watch that group of magicians with a bag full of in the jungle are tigers and leopards. Yet, here is a group of Singh soldiers with their black beards; and there is a body of British officers in bright red uniforms. Over there is a man sitting under a mango tree, playing a pipe. Perhaps that is what of India, which will be played by

"Before we leave India let us go to the magic vale of Kashmere. All aboard. Get hold of the joy stick there and soon we shall be zooming to one of the most beauti-ful spots in the world.

"ALL OUT for wondrous Kashmere.
Look up to that mountain, They call five times the height of the tallest peak in the Adirondacks. Look at that hill blanketed with rhododendrons of all hues, in full bloom; smell the fragrance of the fields of lilies. Watch the stately peacocks. See the Kashmere stags on the distant hills. Night comes on and there is music. There on the steps of a ruined palace a lover sings the Kashmiri Song, by Amy Woodford-Finden, an English composer, born at Valparaiso, Chile, where her father was British Consul. She spent many years in India. She has made an arrangement of it for the

"All aboard, everybody. Turn over the

(Continued on Page 805)



Yuletide Carolles Olde and Newe

Often on Legends with a Whimsy Background

By Katherine D. Hemming

Ah! beau-ti-ful is the son .__

Polish Kolenda

Wżfo-bie le - ży, Któż po-bie - ży

\$ 111.10 pp pp 1

Chrys-tū-so-wi Dzis nam na ro - dzo-ne-mu.

przy-gry-waj-cie, Ja-ko Pa-nu na-sze-mu,

vast fund of folk songs, are equally rich

in carols. Many of these reached England

singing monk would be naturally imbued.

ber of these are well translated and as

Bach and Handel, two of Germany's

The way of the carol throughout Europe

unfortunately was not always smooth. As

the monasteries became very wealthy, abbots, monks and nuns became self-in-

dulgent. Carols and miracle plays written

by the clergy, and sung and danced by

them, with the populace, in the churches,

became flagrantly coarse and vulgar; so

musical giants, gave to the world Christ-

mas oratorios that will continue to delight

popular in English as in German.

and inspire posterity in all lands.

as early as the eleventh century.

Vuletide goodsvill)



Although Christmas songs were in use from the beginning of Christianity, the word carole, as a name for them, was not brought to England till the time of the Norman Conquest (1066). It is derived from the Greek *choros*, from which we also have our words, *choir*, *chorus*, and chorale. It is interesting to note also that, irrespective of what they were called. carols have been almost always happy songs, set to dance rhythms, usually in three-four or six-eight measure, with the tempo regulated by the sentiment expressed.

The words carol and ballad always have implied dancing as well as singing. Dante used carolare to describe the dancing of the saints in heaven; whilst St. Augustine, in 597, employed the word ballare when speaking of David dancing before the Ark.

Some Early Origins

DERHAPS THE EARLIEST of Christmas songs were those of the two bishops, Clement of the first century and Telesphorus of the second century, who ordained that the "Angel's Hymn," Gloria in Excelsis, be sung at all Christmas services. From that time the Popes and clergy not only stressed song in the churches but also composed many carols, masses, and mystery and miracle plays All countries and ages have contributed to the present colossal heritage of carols, almost all of which are to be had in English trans-

France has furnished many, of varied character, and possesses the largest col-lection of "Chants de Noël" of any nation of the world. A fifteenth century chanson. Bring the Torch, was carried over to England where it was widely sung.

Bring the Torch







that by the seventh century carols, plays and dancing were forbidden in both churches and monasteries. All carols found recorded on paper were ordered destroyed; and, unfortunately, in this process many treasures were irretrievably lost, and such It is Je-sus, good folk of the vil-lage; as survived did so only by that so dubious method of being handed down from generation to generation, by word of mouth. Later, in the seventh century, the Pope sent Christ is born and Ma-ry's call-ing Ahl Bede and the precentor of Rome to control

Ah! beau-ti-ful is the Mo-ther! Ah! to elevate the state of music.

jongleurs were equally guilty of adding fifteenth century carol, as this verse ind verses with meanings far from the original. cates: 1 1 7 9 9 9 1 2 2 2 7 7 Typical of these crude additions is this literal translation from an old French The kolendas of Russia and Poland

O God! who hast given to us the good

That has caused our heads so to ache In Thy mercy grant us sense enough To find our way to our beds.

In the sixteenth century, with the objectionable parts discarded, carols and plays Boughs of Holly, was used by Mozart as were again performed in the churches. For- a theme for a composition for piano and tunately, during the interim and all over violing Europe musicians had been so busy that this period became one of great musical development. At a later date attempts to destroy the carols were made by the Purithey have persisted through the ages, 1260, Dies est Latitlea (Royal day

that chasest gloom) was translated into every European language. It was later used by Bach as a Choral Prelude; and ال الرواد الريال الرواية Martin Luther spoke of it as inspired. Pas tusz-ko-wie przy-by-waj-cie, Je-mu wdzięcz-nie In 1361 Joseph Tauler put out There

The 1001 Joseph Laurer put out racer comes a Galley Sailing. Another English traditional carol, I Saw Three Shife, with a melody which reminds one of nursery days, was sung in Chester as late as a few The Nordic races, so famed for their

I Saw Three Ships



give beauty and solemnity to his many date from the fourteenth century, includ- all Lowly, and See amid the winter's record date from the tourteenth century, method-ing Good Christion Mer Rejoice; and by Goss, We Three Kings, by Hopkins; Joseph lieber, Joseph mein (Joseph dear, O flitte tourn of Bethleken, Joseph mine). Byrds A Carole for Christ-Brooks; Sleep, Holy Bobe, by Dyke; and mas Day has been recently reprinted.

(1521), and still sung annually at King's ing with the present mode of thought ap

Among historical carols is the favorite display the sincerity and rugged strength Authonic instorteat carous is the laworine display the sincerny and longest Good King Wencedas. Wenceslas was of the people who wrote and sang them King of Bohemia, A. D. 1378-1419. The By contrast, among Negro spirituals we words and their moral, however, are based find some modern carols that are as power on a Spring Carol of much earlier date. ful in rhythm and sentiment as those of

The Magi came from the Orient land, Now rock-a-bye, rock-a-bye, pretty

They rode over rock and they rode Right glad then were these three.

Mediaval carols often display the super-sitions of that period. The idea of holly being male and ivy being female, and that

"Tained men and women, and uses some and live cattle to assist in the portrayal of the drama, but also he and other monks (Continued on Page 79S)

the monasteries, to educate the monks, and the first brought into the house on Christ. mas eve denotes which will be master dur-Minstrels, minnesingers, troubadours and ing the year, forms the subject of a lengthy

> Then spake Holly, I am fine and iolly I will have mastery in lands where I

Then spake Ivy, I am loud and proud I will have mastery in lands where I

Holly was also credited with having a charm to drive out witches. The well known Welsh song, Deck the Hall with

Tree Carol with its fourteen verses, Also there is the Miracle of the Cock, still sung by the Gypsies in Sussex, England, at the

The Miraele of the Cock Smoothly, not slow Gregijajaji. King Pha-raoh sat a_ mss - ing. 6111000

6 1 7 1 1 1 1 1 1 Sa - viour, Though all to him un - known

Toasting songs frequently refer to the wassail bowl-the word being from the Anglo-Saxon waes (good) and hael (health). Others on this theme are l'assail all around the town, and Here we go

God rest you merry, gentlemen (notice the comma after "merry," where it belongs) is one of the best and always a

And the Moderns

Era, a galaxy of fine carols, possessing great charm, have been written Numerous Christmas carols and hymns and Sir Joseph Barnby, Gounod's Cradled numberless others are heard annually The oldest carol found in printed form These, whilst full of beauty and in keep College, Oxford, is The Bore's Head in pear more as delightful Christmas songs

The King's song from the Coventry play medieval times. In Rise up shepherds and foller, and in Go tell it on the mountains found an expression of the deep and

fervid emotional character of this race. The first record of carol singing in the streets is that of 1224, when Francis of Assisi arranged a Play of the Nativity at Greccia, where the people did not understand the Latin of the Church. He not only

THE ETUDE

Fundamentals in Advertising

Developed From Notes Secured From An Address by

James M. Skinner

PRESTDENT OF THE PHILADELPHIA STORAGE BATTERY COMPANY, MANUFACTOR BUILDO BADIOS

> "That advertising is best which makes the most enduring friends"

All of Priose was a strictly may done through various channels. An unaction of many done through various channels. An unaction of many and a strictly with unquestioned to do with the verbal and pictorial presentation in print is called "copy." No matter profit. Its interest is not limited to busi- tation in print is called "copy." No matter

moved along the channels of normal trade vertising mounts accordingly. through the great modern impetus given to it by the employment of music. Vast reduced to a few important general prinmultitudes of people listen to programs ciples. For this reason, THE ETUDE congiven over the air under the auspices of the siders itself fortunate in being able to foremost manufacturers of America, not present the ideas upon the subject of adbecause those manufacturers are music vertising advanced by the head of one of lovers, but because they know that there the foremost manufacturing companies of is nothing that commands the attention of our country, Mr. James M. Skinner, Presilarge numbers of worth while people as dent of the Philadelphia Storage Battery much as music. Moreover, much of the Company, makers of Philoc Radios, music used over the air is the best that Philoc's vast advertising campaigns have has ever been written, and this played by the world's foremost artists. Lovely music does what words cannot do. As an interest- advertising. ing educational by-product of this, the music as it could have heard a quarter of a century ago, and at a nominal cost.

had been told that in 1936 he would be would have thought the speaker a lunatic. great elemental and practical value. Apart from the fact that far more people utilization of music as a means of stirring though subtle, power in human life, without the foremost factors in the world of elecwhich the wheels of industry, to say noth- tricity and radio, here and abroad.

ing of existence itself, would drag. In these days the use of music in advertising is like a giant transformer, taking of his main thoughts in discussing the the manufacturer's ideas and changing them fundamentals of advertising, supplemented into selling energy. No manufacturer is any greater than his market. He must dispresent.—Editorial Note. cover a market, or create a market, in order to remain in business. And what applies to the manufacturer applies to anyone who has anything to sell-the retail merchant the miner the farmer the professional man, the music teacher, and

Study Your Advertising

THOSE OF US who are engaged in I music, either as professional musicians, owners of radio stations, music dealers, publishers, concert managers, or musical fundamental knowledge of the main principles of advertising. These principles are strangely similar in the successful distribution of any product or any service. The superior rivals,

his nerve and cuts his schedule with the what he sees, he acts. That is the bi approach to the public is a vital matter to

The next foundation principle of adver-fervent hope that the trade and the public of a sale, in nine cases out of ten.

LL OF THOSE who are engaged in the manufacturer and merchant. This is how widely the advertisement is circulated, Billions of dollars in merchandise are if the "copy" is not right the cost of ad-

All forms of advertising now may be been recognized as among the most successful in the whole history of the art of

Although these principles were first pre loving public is, of course, able to hear at sented in part to a group of eight hundred least one hundred times as much fine music and thirty-seven executives, distributors, dealers and staff members on one of the annual Philco "Floating Convention" any successful business man of 1911 cruises to the Caribbean isles, on the SS Monarch of Bermuda, all who are interspending a small fortune for great music ested in advertising in the field of music, and great artists, and that he would find may read between the lines in Mr. Skinthis outlay "mighty good business," he ner's remarks, and learn much that is of

James M. Skinner was born in 1889, at hear good music than ever before, the Philadelphia, Pennsylvania. He was graduated from the Central High School of human emotions has produced a decided Philadelphia, and later from the University effect upon the business man. Music is no of Pennsylvania with the degree of Bachelonger, in his mind, merely the ecstatic lor of Science in Chemical Engineering. dream, the ephemeral pastime of a few His whole business life has been devoted long haired crackpots. The business man to problems of engineering, manufacturing now realizes that music is a tremendous, and merchandising. He has become one or

The following is not a direct quotation of Mr. Skinner's address, but a paraphrase

Have Something Worth Selling

IN NATIONAL ADVERTISING, first of all a proper foundation must be To begin with, one must have a good not upon the lovely portfolios designed to said to be that it would rather not be product. It must be good from the stand- appeal to the dealer. point of initial performance, and long life and must at all times measure up to any advertising claims made for it. One of the instrument manufacturers, must possess a reasons why certain manufacturing companies suddenly stop their advertising campaigns is that the product itself has not are run and, because the manufacturer finds visit the dealer where he can examine the been found to stand the competition of that they do not immediately pay, he loses merchandise. Then, if he is pleased with



JAMES M. SKINNER

timid advertiser. If you do not believe in advertising. anyone else to believe in it. Be sure you are It is like opening your store doors once right, and then fire away. The most suc- or twice a week, and keeping them closed wait until substantial results come through with the public, to convince them of your substantial advertising

Too often the merchant is content merely of the public, year after year. to secure "distribution" to retail dealers, pensive portfolios are prepared for the makes the most enduring friends. manufacturer's salesmen who are expected The public does not make friends readily, to use them to hypnotize the dealer into because the public has been fooled too purchasing large stocks. Let us suppose often. In popular parlance, most of the that the dealer does buy a large stock. His public is "gun shy," and the other part chief concern is in seeing it move as really is not much interested. It is too quickly as possible, from his floor to the busy with its own affairs. It does not wait homes of satisfied customers. His great around to get the latest copy of its favorite laid. If this is not done, all the money spent bugaboo is obsolescence; and the rapid magazine in order that it may turn eagerly may be wasted. If the foundation is not movement of stocks depends upon the merit to your advertisement to see what you have right, one had better not advertise at all. of the advertising addressed to the public, to say. In fact, its usual attitude might be

Patience and Persistence

tising is to believe in it. In other words, will not notice the cut. Of course the trade you must be so confident of your product and the public rarely do notice the cut, for that you know that if you tell enough the simple reason that, until the manufacpeople about it, it will be widely accepted. turer has been advertising for a number This means that you have to advertise of years, it is rather difficult to get either ahead of profits and not out of profits. the dealer or the public to notice the adver-The business world has no place for a tising he runs, let alone the omission of

your own advertising, then do not expect Spasmodic advertising, also, rarely pays. cessful advertisers have been men of nerve, at other times. The fundamental purpose fine common sense, and the giant faith to of national advertising is to make friends honesty of purpose and your ability to do Third, and most important, the manufac- something for them that they want, and turer must fix his mind upon the general then to live up to all this by the product public. Sell to the ultimate consumer first. and by service that retain the friendship

No business or profession is too small and then wonders why stock stays in and no nation is too great to disregard dealers' stores for months before it moves. the value of friendship. King Edward VIII The element of time ruins this system. The of England was an immense national asset manufacturer's capital and the dealer's to his country, because of his ability, when capital are tied up and in many commodities Prince of Wales, to make friends everythere is an element of perishability. Many where. In fact, one might almost take as national advertising campaigns are laid out an axiom that "No matter what you have to look good to the dealer. Fabulously ex- for sale, that advertising is best which

bothered by your advertisement at all. Now and then it notices, and if the advertisement is interesting it may read succeeding AS WE HAVE NOTED, advertising, ones. If there is a real desire or a need for the product, and the advertisement is con-Too frequently the first few advertisements vincing, the customer's next move is to his nerve and cuts his schedule with the what he sees, he acts. That is the biography

DECEMBER, 1936

Safety in Sanity

IF YOU HAVE a reliable "year in and year out product" and your business, like every good business, depends upon cumulative patronage, you will avoid the spectacular or sensational in advertising. A flag pole sitter will draw a huge crowd, but he cannot sell grand pianos, automogood clothing to that crowd.

sedulously avoided. In America we are in his store and depends upon the public learning, as they learned long ago in Eng- to recognize them. land, that the public knows that most suc-

of bargain hunters who frequently discover will admit them to our club." use dealer tomorrow in the mad chase for This is worth more than all the so-called wno makes the most success, obviously will structive looker more sensational ballyhoo and bigger bar tangibles, the building and equipment, superior product or section, obviously will structive looker more than millions in the bank, have the most success. Advertising is mere-present day life.

and admire a useful product.

How do we get respect and admiration? Certainly not by overstatement, nor by screaming at people in big headlines. The with false statements, new and useless biles or grandfather's clocks, radios, or gadgets or shoddy materials. By and large, t seeks the greatest values, and the wise The flashy in advertising is always to be dealer is he who puts these to the front

After you have spent enough millions, cesses are not built in a day but are the over enough years, with the right kind of the right kind of store display materials, as the great success of many radio broadresult of sound, steady progress through copy and the right kind of broadcasting, There is, of course, a small section of without exaggeration or sensational ballythe public that is taken in by sensation and hoo, one fine day the public will wake up ballyhoo. But this is composed very largely and say, "These people are all right; we

at all. The disease of bargain hunting, howing their money for your goods. This is
ever, is chronic and they will go on to the
end of their days submitting to fraud after. You are end of their days submitting to fraud after You are in the inner circle and you have small town may study with profit. fraud in their frantic hunt for something gotten the greatest asset any business can

the big majority of the public which must worth more than any amount of horse ly a way of telling the public about what the big najority of the public which must be cultivated because it can learn to respect trading ability; and this comes wholly from one has to sell, so that the public will be interested. Advertising is an order to the public will be interested.

The millions spent over the air by manuright advertising. facturers, to broadcast the finest music the public is alrewd. It is wary of traps filled world can produce, are simply an invest-with false contents. world can produce, are simply an invest-ment in associating with a product the drift in. That is why advertising must ment in associating with a product the thought that the manufacturers are men extend in all directions. Many a performwho appreciate the best, that they are ignored in all directions. Many a performance of the people of understanding with a high regard to everextending friendships. This people of understanding with a might teleir in the case of Madame Schumann-Heine for the finest, and that, therefore, their in the case of Madame Schumann-Heine for the finest, and that, therefore, the products are likely to be something which of the late John Philip Sousa, and of Will products are likely to be sometting will deserve the respect and the confidence Rogers. When Will Rogers died he left a of the American people. It seems logical, does it not? It has worked out fabulously,

The Value in Friendliness

THESE REMARKS of Mr. Skinner

The first great principle is that all adhave—the confidence and the respect of the vertising must be "friend making," and then still "pulling" results. this group does not represent a desirable. American people—and, if your appeal is that the subsequent service must be "friend buying clientele. Such buyers will desert wide enough, the confidence of the world. holding." The teacher or the storckeeper, est forces in modern organized society, and the deslet society and the deslet so the dealer tomorrow in the mad chase for This is worth more than all the so-called who makes the most friends through a musicians may well be proad of the con-

to make friends. After that he has to live his husiness life so that he deserves their enduring friendship. Customers do not inco Finally, we would like to call our

readers' attention to the value of persistence in advertising. It is foolish to expect results immediately. Have enthusiastic faith in your advertising, and keep it up as regularly as your piano practice. We have had evidences in THE ETUDE advertising, from our patrons and from our own experience that advertisements printed years ago are

Advertising has become one of the great-

The Nativity A Musical Pageant

(Continued from Page 756)

arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats and exalted them of low degree. He hath filled the hungry with good things, and the rich he hath sent empty away. He hath helped his servant Israel, in remembrance of his (Curtain)

Scene II. THE SHEPHERDS

Prologue: Reader (in front of the curtain): And it came to pass in those days that there went out a decree from Caesar Augustus, that all the world should be taxed. And all went to be taxed, every one into his own city. And Joseph also went up from Galilee, out of the city of Nazareth, into Judgea, unto the city of David, which is called Bethlehem (because he was of the house and lineage of David) to be taxed, with Mary his espoused wife, being with child. And so it was, that while they were there, she brought forth her first-born son, and wrapped him in swaddling clothes and laid him in a manger, because there was no room for them in the inn. And there were in the same country, shepherds abiding in the field, keeping watch over their flocks by night. And lo, the angel of the not: for behold I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swad-

dling clothes, and lying in a manger. And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying: Glory to God in the high est, and on earth, peace to men of good



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Angels (singing, backstage): The Moon Shines Bright (verse 3); It Came Upon Midnight Clear (verses 1, 2); The First Nowell (verses 1, 2).

(Enter Gabriel from left, Stage lights on full instantly, if no spotlight is available The shepherds cover their faces.)

Gabriel: Fear not, for behold, I bring you good tidings of great joy, which shall be to all people: for unto you is born this day in the city of David, a Saviour, which is Christ, the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, and lying in a manger.

(Enter the angels suddenly, from left, singing Joy to the World, verses 1, 2, 4. They form a semicircle back of the shepherds. At the conclusion of the song, exeunt angels, left. Lights off.)

First Shepherd: Let us go now, even Lord came upon them, and they were sore unto Bethlehem, and see this thing which afraid. And the angel said unto them, Fear is come to pass, which the Lord hath made Scene IV. THE ADDRATION OF THE MAGI known unto us.

(Excunt shepherds, right.)

Angels (singing, backstage): Hark the Herald Angels Sing (verses 1, 3); Angels from the Realms of Glory (verses 2, 3). (Curtain)

Scene III. THE ADDRATION OF THE SHEPHERDS

Reader (in front of the curtain): And

And the shepherds returned, glorifying and praising God for all the things they men privily, inquired of them diligently had heard and seen, as it was told unto what time the star appeared. And he sent them.

(Curtain opens. Night. In the center of the stage, a manger. The stage should be him also. The first shepherd is standing, with a very dim, except for the white light which mercy, as he spake to our fathers, to crook; shepherds two, three and four are shines from the manger. Mary is seated to departed, and lo, the star which they say Abraham, and to his seed forever.

Abraham, and to his seed forever. the back, thus:



Angels (singing, backstage): Silent unyrth. Night (verses 1, 2, 3); Shepherds! Shake (Cm. Off Your Drowsy Sleep (verses 1, 5). inter the shepherds, from the right. They kneel at the manger while the angels

Angels (singing, backstage): () Little Town of Bethlehem (verses 1, 2); Away the first verse, They go upon the stage in a Manger (verses 1, 2). (As the pianist plays through When The

Crimson Sun the shepherds leave, left.) Angels and shepherds (singing, backstage): When the Crimson Sun (verses

(Curtain)

Reader (in front of the curtain) Now when Jesus was born in Bethlehem of he kneels and offers hu aft. Judæa, in the days of Herod the king, behold there came wise men from the East O star of wonder, etc. to Jerusalem, saying. Where is he that is born the King of the Jews? for we have Bethlehem's plain, etc. (He does as 10 seen his star in the East and are come to First Kimp worship him. When Herod the king had Worsing this view freedom the sing had been three things, he was troubled, and O star of wooder, etc. and all Jerusalem with him. And when he had Third King sampled the date at the Reader (in front of the curron): And of the shepherds came with haste, and found gone away from them into heaven, the shepherds said one to another, Let us go a manyer. And when they had seen it, now, even unto Bethlehem, and see this they made known abroad the saying which lades, for thus it is written by the conditions the same to the sam they make them concerning the child. And prophet: "And thou, Bethlehem, in the Enter the complexing, the three half they that heard it wondered at those land of ludh, are not the land of ludh, are not the land of ludh. was tool toest concerning one concernance and proposed. "And thou, Bethlehem, in the Enter the awards, left while the things which were told them by the shepprinces of ludsh; for out-of-the things which were told them by the shep-

Then Herod, when he had called the wise them to Bethlehem, and said, Bring me word again, that I may come and worldip

And when they had heard the king they and stood over where the young child was. When they saw the star, they rejuced with exceeding great joy And wien they were come into the house, they saw the young child with Mary his mother, and fell down and worshipped him. And when they had opened their treasures, they presented unto him gifts gold, frankingerse, and

(Curtain opens. Scene sane as ! Mary and I soph as before The passiplays a short prelude to We Three K of Orient Are. The kings en's the entitorium at the rear center door and slow come up the center aisle, singin in un right. The characters should then be atranged thus



First King (sin in) Frankincense ! offer have I, etc. (At the end of the "" The Three Kin s isin mis

Second King | sin in | Born a king "

The Three Kin is singin in a sort

Lord hath made known unto us.

all they man mearu it womeren at those (Culratin opens. Night. The shepherds which were told them by the shepare granged around a comp-fire in the herds. But Mary kept all these things, and
pondered them in her heart.

Is all they man mearu it womeren at those things which were told them by the shepprinces of Judah; for out of thee shall arrange themselves in a work news
princes of Judah; for out of thee shall arrange themselves in a work news
princes of Judah; for out of thee shall arrange themselves in a work news
princes of Judah; for out of thee shall arrange themselves in a work news
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princes of Judah; for out of thee shall arrange themselves in a work news
princes of Judah; for out of thee shall arrange themselves in a work news
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princes of Judah; for out of the work news
princes of Judah; for out of the shall arrange themselves are
princes of Judah; for out of the shall arrange themselves are
princes of Judah; for out of the shall arrange thems (Continued on Pa 705)

and again I was at the point of giving

up the art and going into something

lasted but a short time, because life with

out creative activity seemed unthinkable Gradually my work vindicated itself and

I saw that my life path lay in the field

My father was the owner of a "la-

votchka," a very small grocery store, from

which he derived a living. Like my

speak French to some extent.

That Irrepressible Urge

then know that the guitar was the instru- wondrous

as a musician. Alas, when my brother left, was gradu-

ment with which Berlioz began his career joy. Soon ?

passed the hat at tavern doors, Accord- during the

else. Such a state of mind, however,

Reflections from a Busy Musical Life

From a Conference With The Eminent Russian Composer

Alexander T. Grétchaninoff

SECURED EXPRESSLY FOR THE ETUDE MUSIC MAGAZINE



MANY MAY IMAGINE that I am one of the favorites of For-tune, whose life path is strewn NE of the greatest of living Russian composers, Alexander Tichonovitch Grétchaninoff, was born in Moscow, October 25, 1864. He finished his with roses. On the contrary, every step of course in piano playing and composition at the Conservatory, in 1893. Unlike my artistic career has cost me unbelievable many Russian masters, he has never had any fixed position but has devoted effort. In the first place, my parents rehimself entirely to composition and to performances of his works as a pianist sented the idea of their son becoming a and as a conductor. His compositions for the Church follow the established musician. Secondly, some of my professors traditions of Russian choral music and are magnificent in their impressiveness at the Conservatory were unable to see and simplicity. His secular works show Continental influences but are national that I had the adequate musical talent to in tradition. He has written two operas, ("Dobrinja Nikititch" and "Soeur enable me to continue my work. Finally, Béatrice"): two symphonies, three string quartets; an Elegy for orchestra; there were critics, brutally severe, who At the Crossroads, for bass and orchestra; two complete Liturgies; Laudate not understanding my work, attacked it so Deum, for chorus and orchestra; many choruses, songs and pianoforte pieces .violently that it was difficult to overcome From a translation made especially by the eminent Russo-American violinist, their attitude. In fact, there were moments Alexander Skibinsky. Baker's "Dictionary of Music and Musicians" says of Grétchaninoff, "He is when these things so disturbed me that I could not decide in my own mind whether my gifts warranted my going on, Time

one of the most important of the modern Russian composers, a musician of real inventive power and solid attainment." The following is taken in part from personal conference with the composer and from his book, "My Musical Life."-

mother, he was practically illiterate. Yet of music as an exalted art. Their idea of the professional musician was correspond-

ingly, they planned to give me a classical lessons she training. Everything proceeded finely until often wrote I came to the languages, Latin, Greek, Ger- love letters to man and French, and then I made a dis- my brother, covery. One must have an inclination or whom out gift to succeed. I did not have the gift family would of tongues, No matter how hard I worked, not permit could not master languages. Although her to see. in other ways I stood at the top of the Finally the class. I could not learn languages and betrothed always have had difficulty with them, al- won their though I had a very strong desire to learn battle, the them. I still do not feel exactly at home in pair were any language but Russian, although I married and my lessons became more regular. Al-SANG in the school choir and later in though my I the church. There were no musical in- teacher had struments in our home, other than a music never had box which my father purchased. I cranked any pedagogthe box for hours and hours, with limitless ical experijoy, until I had memorized every note ence, she plucked out by the steel pins. Unfortu- introduced nately, the tunes that the box played were me to Moof triffing value and not at all representa- zart. Havdn tive of the beautiful native folk songs of and Beetho-Russia. My brother came home on a visit ven, and and, to my intense delight, brought with transported him a guitar. Imagine what that meant me to another to a musically starved boy! I did not heaven of

he took his guitar along, and I felt as ated from the ALEXANDER T. GRÉTCHANINOFF though I had lost a precious friend! But first five the love for music won when for months grades of high school in a course amounting I managed to complete the first five years When I was fourteen, my father bought for the entrance examinations.

ing at a boarding school. The piano cost pupil of Nicholas D. Kashkin, a well These were historical in type and reviewed anything else."

ten rubles. Naturally, I adopted the piano known pianist and critic, and the biogat once and we soon became the best of rapher of Tschaikowsky. With Nikolai friends. Somehow I learned to play it and Rubinstein, brother of Anton, he was also soon thereafter harmonized to my satisfaction, Hospodi pomilui (Lord, be merci- Kashkin was a fine man and an excellent musician, but an indifferent pedagog. For given to making jokes and what in My brother's fiancé was a pianist, who instance, without any technical training of

they were musically inclined and loved studied at the Moscow Conservatory. I my hands to meet the difficulties, he started seemed very flat to me, although there singing, although they had no conception remember that the family was torn with me at once with Cramer's "Etudes" and were some sycophants in the class who religious differences, she being a good the "E-flat Sonata" of Havdn, Only purposely laughed boisterously to gain Catholic and our family belonging to the through the assistance of my sister-in-law, ingly low. They thought of him only as Greek Orthodox Church. She began to was I able to get through my lesson as- cast down my eyes. Arensky resented this they would of the itinerant players that teach me, but



tention. In was a girl pupil who Here, you the studio in

a rage.

Somehow

I saved my lumch allowance, by foregoing to that of a junior high school in America, of the Conservatory work in four years, the meal, until I had money enough to but with credits sufficient to enter the Conservatory. My brothers wife prepared me were Serge Rachmaninoff and Alexander Scriabin. At that time Anton Rubinstein a piano for my sister, who was then study
At the Conservatory I first became the was giving concerts at the Conservatory.

the high spots in the literature of the instrument. They unquestionably were of great value in the development of taste. One of the musical gods of the hour was Tschaikowsky. When I played the celesta part in his Mozartiana, under the master's direction, he was so pleased that he came over and shook my hand. My comrades jokingly accused me of not washing that hand for a

A New World

NOT UNTIL I became the pupil of Vassily I. Safonoff did I realize how harmful was the careless teaching of Kashkin, Safonoff, energetic, conscientious and exacting, literally had to make my technic over again. Not until after two years of hard work and humiliation did I win my first compliment from Safonoff. when I played the Prelude and Fugue in major, of Handel. Safonoff suggested a special course in composition, and I was placed under Taneieff for form and Arensky for fugue. Both of these masters were very strict. Arensky even cruelly severe My break with Arensky, however, came about in a very curious manner. He was America are called "wisecracks." These Arensky's favor. All I could do was to signments. I and maintained that I had no creative gifts. was his first. This led to an incurable breach and evenpupil in the tually, to my leaving the Conservatory. morning, and First of all, I felt an artist must be honest it was, alas, in everything, and I did not purpose his custom to counterfeiting mirth where I saw none. read the I left the Conservatory, greatly to the repaper at that gret of Safonoff,

time, so that While at the Conservatory, no student my lesson re- was permitted to publish a composition; ceived only but as soon as I left I had three published, part of his at- including my Berceuse, which still remains one of my best known works. I then felt the same the need of further work in composition and cast my eyes toward St. Petersburg. where the illustrious Rimsky-Korsakoff enraged gave me a full scholarship in his classes Kashkin, in composition and instrumentation, Rubin-When she stein was the Director of the Conservatory made a mis- at that time and the object of my adulatake he would tion. It was not until I had been in the vell at her, Conservatory for some time that I dis-You have on covered that even so fine and lofty a genius your shoul- as Tschaikowsky could be the victim of dersan empty a "koutchka," that is, a clique of fellow pot instead artists antagonistic to him. To my amazeof a head!" ment, I found when I expressed my very He would great admiration for Tschaikowsky, this then turn to attitude was gently resented. In this clique me and shout, were no less talents than Rimsky-Korsakoff, Moussorgsky, Borodin, Cui and take care of Balakireff. It even went to the extent of her I" and he some discrimination in the length of my would leave lessons with Rimsky-Korsakoff. Once, when I played to him, he complimented me upon an original composition. I then said, "Your approval, master, pleases me im-mensely, but I have a feeling of dissatisfaction. It sounds like the style of Borodin." Rimsky-Korsakoff smiled and said, "Do not fear if your composition sounds like the style of another composer. Better fear when it does not sound like

purchase a guitar for myself.

A Career is Begun

AFTER GRADUATION in 1893, I engaged in my art—one that always has its moments of thrilling triumph and also its moments of cruel disappointment and despair, The bane of professional life is jealousy. In fact this is one of the unfortunate conditions in all arts. Obstructions are willfully thrown in the way of young musicians. These obstacles are the result of nothing but sinister, selfish influences of less capable rivals, who resent every success and every advance. Not until the art worker is acclaimed by the world

ideas, and that music should be revolutionized, and they got busy and revo-lutionized it. What, then, is the result? A can he have very much peace of mind. Living in Russia was very different from that in the United States. There were very few gifted composers, in spite of methods erroneous in their foundation, still few conveniences, and transportation was greatly restricted. One had to expect to live very simply. Perhaps this contributed to the artist's concentration. Certainly, in unfortunate followers and imitators, howsome ways, things were very primitive in contrast to the conditions in America. For instance, I remember that one summer I sought the seclusion of a little resort near mask of modernism, it is so easy to conthe Volga. It was in a little country home ceal the spiritual and mental mediocrity on the bank of the river. The house was very small and very primitive. There were only two rooms. The more spacious room was just large enough to admit an upright piano, but was too small for a grand. The matter of getting a piano to the house took the better part of a day, as it had to be carried on foot by four stalwart porters of the type that Americans see representing the Volga boatmen in the movies They carried the piano on their shoulders and I marched as the commander of the expedition, keeping them in step with their huge load and at the same time good natured. Onward we marched for miles with that musical instrument. When they got tired they would put the piano down and I would play a little recital for them, much to their delight. Naturally, I chose tunes that they knew and could understand. Once I played the Song of the Volga Boatmen (Aye-yookh-nyem), which they sang heartily. Again we stopped in a field and they asked for the Russian Kamorinskaya, which they danced with great fervor. Finally, after a day's labor, when the red sun was going down over the Volga, we carried the piano into my

A Revolution That Retards

IN THE DUSK of my days I have to observe regrettable facts. At all times in the past, artistic genius moved the art 1. How is Gretchaninoff rated by "Baker"? forward and onward, sometimes con- 2, Sketch briefly his childhood. sciously seeking a new road, sometimes striking it intuitively-with only one object in view, to express more truly and more vividly the thoughts and emotions which arouse one's feelings. This has proceeded almost invariably in an evolutionary 5. What weaknesses does Gretchaninoff manner. Beethoven's musical language of

A Roll of Honor

Tschaikowsky.

mace of life remains,

By Sister Callista

the teacher is constantly obliged to devise a piece very well, they get a still larger new means of keeping up enthusiasm. In sized picture. our music hall we have a neatly orna-mented chart bearing the heading "Roll of of an album; at the end of a year there Honor for Music Pupils." This has proven is an exhibition of these albums, when a a valuable stimulus with little children. prize is given to the winners who have the They all seek to have their names appear greatest number of pictures and the neat-

In order to become eligible we have a means of giving awards to the children. In an album, which shows that he has accomscale and arpeggio playing, if they do need plished so much work, his name goes upon encouragement, we give them a little pic- the Honor Roll for that week. Many of the ture of a great composer. These pictures pages have been very decorative and they may be purchased from your publisher or also have the effect of interesting the dealer at a very small price. If they do a pupils in the masters themselves. study especially well, we give them a pic-

IN THE study of music by little children, ture of a little larger size, and if they do

the St. Petersburg Conservatory.

contemporary composers?

feelings of simplicity and sincerity are dis-

his last works differs sharply from the

language of his predecessors, Haydn and

Mozart, yet it is very questionable if Bee-

thoven ever thought of the creating of a new language. He started to speak it under the urge to express the ideas and feelings

which moved him at that time, and not

have decreed that the language of their

ever, are composing a "kakophonia," a

est arrangement of the books,

When a pupil has completed a page in

"We should know foreign art, but not be ignorant of our own. Without art a country can have no history."-Eleanor Everest Freer,

RECORDS AND RADIO

By Peter Hugh Reed

The attention of contemporary composers is too much centered on form, to the detriment of thematic merrits. Children detriment of thematic merits. Children and is basically subject to the faults of and is basically subject to the latter of kind, have played Haydn's "Bird Quarte, both, without possessing the virtues of kind, have played Haydn's "Bird Quarte, both, without possessing the visit of the control o fathers is worthless in conveying the newer forever. It has neither the repetitive virtues of the phonograph nor the living virtues of the concert hall." The point is well taken. The enduring qualities of the phonograph are not to be refuted. There is but one succeed at times in producing a work thing that displaces it-personal participacapable of giving musical enjoyment. Their tion in music.

The Christmas season is almost upon us. debacle of meaningless sounds, devoid of any reason for its existence. Under the loving friend than a new recording of a great masterwork, played by a great musi-

cian? Toscanini's performance of Beethoven's and emptiness, that it becomes very difficult for an average listener to pass the "Seventh Symphony" is a highly personalized reading, and a vivid and vital recordcriticism such compositions deserve. For ing. The dynamic intensification in this snobbism, however, they are opening an performance is tremendous, both from Tosimmense field. French people, known for canini's concept and from the realism of Curtis Chamber Music Ensemble of the their blind following of the styles in vogue, the recording. The listener's attention is Curtis Institute of Music in Philadelphia caught and closely held from the opening The recording is excellent, better by lar fall easily into this snobbishness. Under the influence of a certain "authority," for measures, and thereafter is never permitted example, they decided that it was bad taste to like Tschaikowsky, and the deto lag or even to relax. Toscanini's exuberance here is certainly amazing, the more tracision was powerful enough to prevent so when we consider his years. Whether the late Arthur Nikisch from conducting the music lover will prefer Toscanini's us a Vivaldi "Concerto Grosso," the toe Tschaikowsky's symphonies in France. intensified reading to Weingartner's more in D minor, No. 11 from the composer Now they are beginning to "accept" factual performance is something to be Judging from the way music is being decided by personal taste; therefore, both written to-day, it is possible to think that the entire substance of the human spirit sets should be heard.

Another vivid symphonic recording is its poetic qualities, and the recording lath-that of Brahms' "Second Symphony" by fully projects the marvelous total qualities has changed. People seem to have for-Sir Thomas Beecham and the London of his orchestra, a recording not to be gotten to love. The beauty of nature seems Philharmonic Orchestra (Columbia set missed by those who admire his Bach. to give them no joy. A tender feeling for a child seems strange to them, The finer 265). Sir Thomas gives a vital, highly colored reading of this work. The "Second" carded as a sentimental absurdity. Sound still remains Brahms' best understood symphony, perhaps because its qualities are great intrinsic consequence, yet under the human relations seem to be displaced by more earthbound than the others. Brahms hands of a great musician it assumes total hatred and fighting, and inspiration by a delirious nightmare. It seems as if real wrote this "Second Symphony" during a importance. Heifetz does just this in his human life has vanished and only a grisummer holiday at a lake resort in Upper recording of this composition (Victor disc Austria, and it is the spirit of the holiday No. 14115)

which we feel in the music. SELF-TEST QUESTIONS ON MR. GRETCHANINOFF'S ARTICLE One of the most ingratiating piano concertos that Mozart wrote is his "E-tlat in character. It takes a "hero of the key major," K-482. The poetic grace of the board," as one critic once said, to do it first movement may have its mannered mo- full justice. Clear passage work, clean ments, characteristic of its period, but the rhythm, and the avoidance of sentimental 3. Outline Gretchaninoff's experiences at Andante is timeless in its poetic beauty, stress, are requisite to a fine performance The third movement is not just musical 4. How was Tschaikowsky rated by his coquetry, but an original utterance divided quirements in his recorded version of t in sentiment between gaiety and thoughtfulness. Edwin Fischer, splendidly backed by mended to all Chopin enthusiasts. discover in modern musical composition? plays this concerto with memorable artistry. Handel's Air with l'ariations from his impeccable technic and sensitive nuance. The recording is excellent. (Victor set known as The Harmonious Blacksmith

> Columbia's recording of Gluck's "Sonata in A" for piano, and endows the "Orpheus" (operatic set 15) is a fine perwith the freshness with which they are formance and an excellent reproduction of originally conceived. Here assuredy is historically important score. Gluck, with record for the student to use as a guide ! is opera, evidenced himself as a reformer learning to play this music (Columbia dis of the lyric stage. This version of the opera, 685951)). slightly abridged, is notable for the singing of Alice Raveau, the French contralto, in the leading rôle. She is assisted by Germaine Feraldy as Euridice, and Jany Delille as Love. Henri Tomasi, the consider singing of a Handel Te Deum E ductor, also contributes much to the success an aria from his opera "Since" Vic of this recording. Despite its eighteenth disc 1767). Beecham's ferrent perior century flavor, its stilted sentiment, and its ance of Sibelius' somewhat Norde B lack of action (the opera is really only a (Columbia disc (850))); Claudio Menseries of nicture). series of pictures), "Orpheus" is still a fine singing of Tosco's Prayer and Market operations of Tosco's Prayer and Market op great operatic score. Through the phono- Farewell (Columbia disc 4140M), and graph, its semblance of realism is undeniably lost with a contralto in the leading Chorus of Antwerp and soloists of role; but, since Gluck conceived the part hand's incidental music with sound of originally for a male contralto, this is traditional. The excellent quality of this per-formance cannot be refusal, the second beautiful discussion of the second beautiful discussion. formance cannot be refuted; and, with the 19M).

CORRESPONDENT writes, "Radio use of the libretto which accompanies the

their audiences, and one which seems never to lose its charm. Then there is Georges Enesco's "Third Sonata" for violin an piano (Victor set M-318), played by those incomparable young musicians, the Mennhins-a work as strangely beautiful as anything we have heard in many a day Though not actually founded on Roumanian tunes, this music owes its origin to Enescol native Roumania-to its folk music and its Gypsy airs. Another work, Tansman's Triptyque (Victor discs 11944-45), is a rhythmic, vigorous composition, belonging to our own times-somewhat mechanisti dominated by the pulse of modern life, but nonetheless melodic. It is played by the than an earlier recording of this work made by the St. Louis Symphony Orches

Stokowski turns from Bach and gives "L'Estro armonico," in a colorful orchestration of his own (Victor discs 14113-14) He plays this music with rare insight into

Saint-Saens' Introduction and Rando Capriccioso, for vsolin and orchestra, is not a major work. In fact, it is music of no

Chopin's Polonaise in A-flat, Opus is is music of imaginative splendor, military Since Josef Lhevinne meets all these re composition (Victor 1765), it is recon-

"Fifth Harpsichord Suite" (common and the Alla Turca section from Mozari

formance of Liszt's piano compositi Francis Walking on the Water Columb disc 68591D) | Marian Anderson's expre-



ON THE SEINE AT MIDNIGHT
In the distance is the Châtelet Théâtre, where the famous Concerts Colonne have been held for half a century.

Music Study in Paris

By Maurice Dumesnil

P ARIS, 1936. Time marches on Vis-itors who remember pre-war days, or even the prosperous years a decade back, are finding the French capital under a new "climate." No more crowds at Montmartre and Montparnasse. One can have a seat at the "Dome"* without difficulty. The exuberant spirit of former seasons has vanished from these places and the gayest quarters seem to have settled and become more conservative. Tourists-the few who a half hour. The gold standard and the 'vie chère (high cost of living)" are on. With gasoline at seventy-five cents a gallon, the size of some automobiles has and exhausting trip. shrunk further, and the last few months have seen the appearance of lilliputian airflow models which ought to run at least

Along the Seine, many of the picturesque

bookstands are closed, and also a number

gone out of business, due to high exchange

rates and the lack of foreign trade. But

the good old "bistros" continue on, with

where one can always eat a "bifteck aux

pommes" in genuine French style, cooked

by the patron (the boss) himself. And

there is food also for one's sense of humor.

I found a real gem recently in one of them,

not culinary but poetic, in the form of a

large sign hanging well in sight in the

middle of the room. There was an amaz-

ing quatrain on it, concocted and signed

Un repas bien soigné

Arrosé de bon vin,

Mon client satisfait.

Et mon but est atteint

This, done freely into English, would

*The Dome is a famous café-restaurant patronized by the international Bohemians of Paris. It is in the Montparnasse district.

ntentions than versification:

read something like,

DECEMBER, 1936

little cuckoos).

Recommended: Marcel Ciampi's fine pe

A feost thot's done fine, And a sip of good wine, All my customers pleased-And my wish is appeased.

All in all, and regardless of passing confew miles away, Versailles, Chantilly, St. Germain and Fontainebleau are as magnificent as ever. But let us come to the subject of music

ican Express without waiting in line for called on Monsieur Philipp, who also re- Government, the selection is made through cently came back from the United States. a contest held at the beginning of the He was in splendid shape and younger than school year. ever, in mind and body, after such a long We talked about American students.

"Tell me, 'mon petit', have you found many of them who can play all the scales?" The master often addresses his former disforty miles to a gallon. The French, with

their instinctive feeling for wit, already ciples in this diminutive and fatherly way, delightfully reminiscent of Conservatoire have dubbed them "lcs petits cou-cous (the days, and regardless of the fact that some of them (such is my case) have grown to the impressive height of six feet two inches. "Well," I answered, "I can hardly think

of restaurants in the Latin Quarter have of any who could really play all of them; mean, including the keys with five or six sharps and flats."

leather benches and sand on the floor, large centers, my experience has been ex- tion of musical studies. And, in fact, are I remember one instance when the uproar actly the same," retorted Monsieur Philipp, not the very principles of music, the took the aspect of a small revolution. Fierce advances in music study. Many of the constitution of modern tonality, the organic the announcement of awards, and epithets greatest teachers of the world are now lo-functions of certain degrees of the scale. of all kinds were flung at the terrified memshould go there in the future, to patronize those admirable discoveries evolved by across the hall in their direction, they should be music schools. That is as it Guido d'Arezzo, are they not the necessary cautiously retreated. But this did not end should be, because music is international in basis of musical education? All this, studied the tumult. The infuriated crowds waited every sense of the word. This is the great- to the ground and accompanied by vocal outside of the director's office where the proudly by the same proprietor with better est advantage for the student who comes to exercises so as to develop the ear and jurors had locked themselves up, and a Europe to study. His entire mentality is stimulate the sense of rhythm, should pre- carload of gendarmes had to rush to the changed. He is placed under different con- cede the approach to the instrument itself. rescue and protect their exit. That day, ditions, with different attitudes of mind; and, if he has had the benefits of the finest lected or discarded in the United States. they were posted on the billhoard, instead tuition in America, he can gain, in Eu- This being said, I must add that a number At the Conservatoire, the position of "enropean music centers, new points of view of young Americans have succeeded at the semble" is very highly regarded. All stuand new technical and artistic conceptions. Conservatorie, and others will do so in dents attend special classes in chamber preparing him for a richer art life.

A Venerable Institution

often come to me inquiring about the possibility of studying there. To be frank, it selected, regardless of their nationality. is quite difficult to make the grade, especially for the piano classes; and the above is only a faint illustration of how thorough ditions, Paris is still Paris; and, but a the preparation must be. There is also the maximum age of eighteen, and an average of applicants going as high as three or four hundred for ten or twelve vacancies, sometimes less. Since the Conservatoire is remain—can get their mail at the Amer—study. Upon my return from America I a scholarship institution subsidized by the

The Sure Foundation

flare more of commercialism than of real and double bass way down the line. usefulness. Solfeggio, or ear-training-

National. Young people of America have condition placed on their eligibility is that

Where Conservatism Reigns Al THE CONSERVATION IS conducted on individual lines and according to the personal qualifications of each pupil Likewise, there are no freshmen, sopho mores, seniors, no credits or other such classifications. A youngster may well gain admission in October and win the first

prize at the public contest the following June. Another student may remain the ful limit of five years and never secure the The contests are open to the public and HERE, we deal with an old institution, founded by Bernard Sarrette in Proportion of an important 1795, and where permanent and established them at length. Cards of invitation are

traditions are in full force; although mod- eagerly sought, especially when singing. ern music is honored as it should be and opera, opéra-comique and comedy take finds a large place on the curriculum. But place, or even piano and violin. Violoncello at the Conservatoire there is no room for and woodwinds are poor relatives, in terms "short cuts," "systems" or methods which of popular favor, with brass instruments Sometimes the contests turn out to be

solfège in French-holds a place of honor quite exciting. If the verdict of the jury and is taught intensively, because it is coincides with the public's reaction, all is "With a few exceptions in some of the rightly considered as the strongest founda- well and good, But it is not always so; and America, however, has made tremendous analysis of the resonance phenomenon, the yelling, catcalls and whistling interrupted ated there. Students from abroad will and such as tonic, subdominant and dominant, bers of the jury. When things began to fly Unfortunately, solfeggio is too often neg- the results were not officially proclaimed

the future; but it was necessary to throw music and orchestral playing, chorus and the proper light on its requirements, so oratorio singing, dramatic and operation that prospective applicants may measure performances. Public exercises often take THIS MAY BE USED as a preamble up the size of their accomplishments before place and thus afford wonderful oppor-1 before introducing the dean of all entering the race. A few places are usually tunity for testing out stamina and remusic schools in Paris, the Conservatoire available for foreign students; the only sources. Another important section of the Conservatorier fugue, composition and accounterpoint, fugue, companiment, "Accompaniment," you might companiment. "Accompaniment is 1s is of difficult was unfortunate that a certain sectarianism was unfortunate that a certain sectarianism was unfortunate that a certain sectarianism."

From all the preceding, one can see that at the Conservatoire there is room only for drew in order to establish a new "Ecole people with a serious and definite purpose in mind. Students, who do not count their beats, disregard silences and dotted notes, play eighth notes like sixteenths and sixteenths like thirty-seconds, and cannot wade at first sight through a second grade teaching piece, certainly would never have a chance to get a look in.

I was going to forget the organ class.

It is in charge of Marcel Dupré, colossal virtuoso and wizard improviser, worthy successor and guardian of the great traditions of Franck, Guilmant and Widor,

And Now Another

THE RESTRICTIONS placed on admission to the Conservatoire, and the age limitations which vary slightly according to the subjects, have, of course, stood in the way of many. Consequently, the need in the way of many. Consequently, the need was long felt for another high class in-stitution, one whose regulations would not be so drastic and could suit how who can does not graduate in piano alone, but also to not or will not submit to high pressure in history of music, pedagogic ability (by training. With this view in mind, Vincent formulating a diagnosis on a pupil and givd'Indy founded in the late nineties the ing him a lesson), harmony, counterpoint Schola Cantorum, and during the first and analysis. years of this century the institution flour-ished and produced a valuable set of for which the performance of a real recital musicians. It will remain a high credit for program is required. Here the contestants the Schola to have contributed to the ultimate formation of Albeniz, who came there year I was one of the jurors, and the in his mature years and crowned his others represented five different countries, career with his masterwork "Iberia;" and Déodat de Sévérac, the delicate tone poet criteriums coupled with entire fairness. of the piano suites, "En Languedoc" and

mention also the name of Gabriel Dupont, "La Maison dans les Dunes." He was not a student of the Schola, but of Widor at the Conservatoire. Like Sévérac, he died in conspicuous in Parisian artistic circles. the prime of life. Here are in my mind the most significant pianistic productions published in France in pre-war years and apart from Debussy and Ravel. They are individuat, poetic, tottaatus, coopera and the loss was on consider the nate june, and inverse one program before the music club

*Fourist is derived from a French was pressive. American planists, in search of there is no summer session. Let us, then, of their home town. Why not go step by which indicates a wild beast.

as to justify a special class?" Well, this is not the accompaniment of a song, which one may have in mind. In this class, the advanced students of composition are Musically, they erected César Franck as trained to sit at the piano and instantly the Almighty God, with Vincent d'Indy reduce an orchestral score; to harmonize as his prophet. Apart from them there was sight into distant keys; all of which repre-sent achievements of the highest order, hard blow to the Schola. Dissension and more the problems of the school, from which the d'Indy partisans finally with-

of and broader scope had been started by Auguste Mangoot, the editor of the "Monde Musical" magazine, toward organising a school whose methods would be totally unshool whose methods whose methods would be totally unshool whose methods would be totally unshool whose methods would be totally unshool whose methods whose methods would be totally unshool whose methods would be totally unshool whose methods who biased and unprejudiced. With the help of Conservatory of Fontainebleau continues Alfred Cortot, he founded the Ecole and will continue to prosper, because it

Affred Cortot, ne lounded the Ecote and whit continue to prosper, overage after a fifteen year, this institution has grown enormously. It is distinctly cosmolitan, and the students' enrollment comments whose purposes and time of activities are entirely different. the most profitable way is to enroll for the complete course, which includes, apart

There is also the "licence de concert,"

Alfred Cortot, great pianist and musician, is the guiding soul of the Ecole Normale. May I place here a little "aside," and The staff includes a constellation of names such as Pablo Casals, Jacques Thibaud, who at the same time produced his ad- Nadia Boulanger and Igor Stravinsky, who mirable suites, "Les Heures Dolentes" and recently acquired French citizenship, Casals has, as assistant, the American violoncellist.

And Fontainebleau BOTH THE Conservatoire National and Clementi, and others who called themual poetic, romantic, eloquent and im- first week of October till late June, and livered one program before the music club

Fontainebleau, which regularly opens its doors on June 25th of each year and for doors on June 25th of each year and to two months. This excellent school is well positions in advance, and to have the test two months. Ins excellent school is the correctly read. In this way the text known in the United States, and it is built be able to pitch right into matters of activities. Here, as at the Ecole Normale, activities. Here, as at the Ecole Normac, there is neither age limit nor contest for straightening mistakes; and the more diff. there is neither age limit nor contest to admission. The aspect of the short term can admission. The aspect of the short term can best be described as one of "brushing up" no salvation. In doing so these overzealous best be described as one of prushing up and picking up new instances and picking up new instances and picking up new instances and picking up new instances. The footiers of the contract the contr Of these one will find a plenty. The feeling slow patience, for Debussy and Ravel, for instance, can for Debussy and Kavel, for instance, the course the above will matter little best be gathered if one lingers often to a certain frivolous type of students. Cause Denassy excelled in this depart- various administrative difficulties have fol-ment, and his first prize is still remembered lowed in recent years and complicated still through the verdant last of the historic bellium of the prize is still remembered. through the verticant tanes of the instance of the shade of lofty trees and loading around the Dome or the Coupole amidst colorful lower beds, and near the amidst colorful lower beds, and near the control of the color of the coupole of the color of the gorgeous palace built by Francis I. It is an East Frank."

Shortly after the war, however, a move more than three thousand American mutof still broader scope had been started by sicians, among whom we find the well Auguste Mangoot, the editor of the "Monde known names of Thurlow Lieurance and

> Another phase of study should be repolitan, and the students enrollment com-prises natives from many lands. Tuttion rates are moderate and within the reach of modest budgets. All branches of instruc-or modest budgets. All branches of instruc-complete, and that is, private tuition, Visi-complete, and that is, private tuition, Visicorded here in order to make this review tion are available, in most effective fashion. tors of Paris are often on a hurried Here, one can take any subject alone; but schedule and their time is accordingly limited. In this case, they will find a number of excellent teachers available at reafrom the instrument proper, all forms of sonable rates. Many of them are graduates ican friends, "Look," a girl remarked, "here the Conservatoire and the Ecole is an authentic French artist" but the Normale. And, if hotel proprietors object to piano practice, as is usually the case, studios can be secured at a nominal fee, in he queried with an unmistakable Yankee such places as the Maison Gaveau or the twang. Maison Mustel, for instance, where American students are always welcome.

Prepare at Home

A CONCLUSION we would like A to hold a short round table-not nedantic-for the benefit of those who are contemplating study in Europe. Nothing will be lost, and much will be gained even in terms of money, if they come with a degree of preparation as fine as possible. In this way, they will avoid much of the routine grinding through which any conscientious instructor would put them at first if they are really anxious to achieve results. May I say that in America, there Maurice Eisenberg, who is making himself is often too much hurry, too much "putting the cart before the horse." I have heard students who played Chopin and Liszt when they should have been playing Cramer

Conservatoire is devoted to harmony, something novel, will do well to investigate follow the seasonal trend, leave the city, step, and only one at a time? If anyone conservatory of wants to come to Paris for the American Conservatory of wants to come to Paris for the American Conservatory of the Conservat in one day; and piano study is a matter for

Of course the above will matter little those one can find at Montparnasse, or the kind hearts of public-minded citizens back home. Sure enough she is going to make the Grand Opera and then return to nails and talks loud so that no one at the next tables shall remain in the dark re garding her forthcoming stardom. There is also the masculine type who wants to look French, wears long hair and a pointed goatee, floating tie, and in fact ages the looks and attire of Rodolfo in "La Bohême." He may be a musician, or a painter, in whichever case he belongs, as is proper to the "fauvist" school, One of these freaks once came into the lobby of a hotel where I was chatting with Amerromantic-looking personage went to the desk "Any mail for me this evening"

Humorous stories of Americans in search of the so-called European prestige would easily fill a book. Some of them would have delighted Mark Twain, Who has forgotten the New York musical contedy singer who vanished during the war, then emerged as a hearded Belgian orphan days in Brussels and London: There is also that Midwest conductor, born in a small town, who spent a few years in Vienna and came back posing as an Austrian and with a foreign accent, And last, not least, the almost incredible tak of a great tenor's Californian valet who left Paris after the death of his employer, sailed back to his native land, and opened a vocal studio, advertising himself as "former as sistant" to the famous operatic star. Such frauds, of course, are invariably discovered and throw utter ridicule upon their heroes (Continued on Page 801)



LE LAPIN AGILE "The Agile Rabbit" is a little restaurant in the Montmartre district of Paris, where many of the world's famous musicians met for conferences.



NOONDAY AT MONTPARNASSE Here is the famous sidescalk cafe of La Coupole, where artists and musi-cians from all over the world guther for conversation.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by VICTOR J. GRABEL FAMOUS BAND TRAINER AND CONDUCTOR



Orchestral Possibilities of the Saxophones

By N. A. Pynn

N ANY DISCUSSION of the merits beauty or balderdash of its instrumental Ex.2 (or demerits) of the saxophone, there dress, is an instrument of furtive habits, whose with the compass, tone, technic, and notaonly achievement is its comparative absence tion of the various members of the saxofrom the concert hall. Others there are phone family. While the normal range is: who believe that the instrument has imparted new tints to orchestration and has greatly enriched the composer's palette. The former view is not without some foundation in truth, while the latter opinion also can be accepted quite readily; but let us not make any comparison; rather let us meet on common ground and consider and

accept the saxophone on its own terms, To say that this much abused instrument has an individuality as distinct as that of any other is to put it mildly; and this individuality, as must be supposed, is derived from its tone. The impression, in a solo passage with subordinate texture of woodwind, is that of an oriental in an occidental drawing room; not only a difference of pigment but also a difference of cultures, the evidence of a unique racial strative and it is brilliantly effective in passages of an unrestrained nature-wild, throbbing, exultant, rhythmic-which it emphasizes in a manner unlike anything else in the orchestra.

The shortcomings of the saxophone family may be somewhat generally said to be (1) The virtual impossibility of pure intonation, the result of an ill-adjusted mechanism; (2) A blurting bluntness of attack in lightly scored passages and small ensemble work; (3) An all too readily distinguishable "whine" above the middle register, and a low dynamic level.

In justice to the saxophone, however, let us remember that a perfect musical instrument does not exist. The clarinet scale is as irregular as the coast of Norway; and the flute is perhaps the only instrument that can play everything but the Chinese

A Variety of Color

N HIS EXCELLENT BOOK on orchestration, Forsyth remarks casually that the saxophone has no past history of which to be either proud or ashamed. That was in 1914. Since then the saxophone has become-inexplicably so to some-increasingly popular. Whether it is a matter of pride or shame, it is not the purpose of this article to decide, but much of the present vogue for the instrument is due to the evolution of the jazz band; for symphonists have been regrettably shortsighted in their treatment of its capabilities. This is unfortunate, for it is effective only when used with consummate knowledge of its technic, color, and mood.

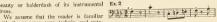
The purpose of the saxophone in the orchestra is to bind together the brass and wood-wind, and consequently to enrich the middle harmonies, also to respond in polite fashion when thrown into the foreground. It fulfills the first duty automatically; but its use as a solo voice has been miserably misunderstood and misused: this despite the fact that the reputation of an orchestral piece can be made or marred by the



their music-from the diminutive Sopranino to the huge Contrabass-is written in the treble staff. Perhaps it is mere redundancy to say that saxophones are remarkably easy to play but very difficult to play well. The sayonhone has been so little understood by composers and arrangers, and so abominably played, that the general public has come to regard its name as synonymous with a certain vibrant pasal twang Vet when well treated by the composer and executant, it responds with a luscious beauty of tone that can scarcely be achieved by any other instrumental jugglery. (This applies less specifically to the lower instruments. No one would deny that the E-flat alto, the F mezzosoprano, and the B-flat, or E-flat, soprano can "come through" with the best qualities of tone.) In a normal of an infinite variety of tonal shades, from the Niagara-like fluidity of its extreme low of its near relatives. The aversion of the notes, and the rich suavity of its middle tones, to the sometimes eccentric "whine" of its topmost register so alive with color.

It must be borne in mind that the saxoshone is not simply a legato instrument, flutter of low toned flutes. or it can perform also in a very grotesque manner, Indeed, the bassoon is no longer the sole burlesque personality in the orchestra. The bottom octave of the B-flat tenor is singularly responsive to the scherzando idea. The resulting effect is similar to the sound of a bullfrog with bronchitis! The famous solo from "The Sorcerer's

Apprentice," by Dukas



9 1 6 7 0 1 1 1 4 10 7 0 10

is allotted to three bassoons in unison; yet one B-flat tenor saxophone probably could do the same job and set a new standard in

instrumental buffoonery.

Composers must exercise the utmost care where this humorous spiccato is desired-

Effective in Ensembles

ALTHOUGH SAXOPHONES may be used singly in the orchestra, it is not uncommon for composers to write for them in groups as a quartet, quintet, or even a sextet, doubling the other instrumental voices. Composers have realized-perhaps unwittingly, and certainly not too effective--that its weird wailing may be emphasized amazingly in a supporting harmony of its own kind. This fact is of vital importance, for when the distinctive saxonhone tone is desired, it displays a remarkable facility for tonal emphasis in the company trombone for other trombones is proverbial; and no mentally balanced composer would write a trumpet solo whose only accompaniment would be, let us say, a feeble

If the composer desires the bright, piercing "wail," which is a characteristic of the instrument, he can do no better than to write his lead voice in the E-flat alto (or F mezzosoprano) and within this compass:





PLAQUE HONORS SOUSA In memory of Comm. John Philip Sousa, the American Band Master's Association has presented the above plaque to the Reading Room of the Library of the University of Illinois. From left to right will be seen Dr. A. Austin Harding, Director

versity of Ittinois. From left to right will be seen Dr. A. Austin Harding, Director of Band Music at the University of Illinois; Herbert L. Clarke, Director of the Long Branch Municipal Band (California); and Frank Simon, Director of the Jamous Armeo Band at Middletown, Ohio, Both Clarke and S'mon were for years solo trumpeters in the incomparable Sousa Band, Commander Sousa's great library of music is now a treasure of the University of Illinois.

In this range the tone of the E-flat alto (or the F mezzosoprano) is full, rich and beautiful, and this peculiar pungency of tone can be accentuated by a smoothly flowing melodic contour over an accompaniment of other light or medium voiced saxophones, Rapid scales and bravura rob the instrument of its "bite." though this tonal modification is permissible and even desirable at times when the penetrating voice of the saxophone would be too much of an alien.

The saxophone is capable of virtually in phrasing the parts-excepting instances everything that the clarinet can do. Rapid scales and arpeggios (both legato and to avoid the dry cackle which results when staccato) shakes, repeated notes, wide a reed is too hastily and roughly set in spaced skips, crescendo, diminuendo, sforgando sostenuto (and this by no means exhausts the catalog of its activities), all are playable.

If the arranger wants brilliance, depth, and rich color he scores for a quintet or sextet of saxophones in a pyrotechnic display. If soft shades of tone are desired he scores for a quartet composed of one B-flat tenor, two E-flat altos, and one B-flat soprano, all in their middle registers; although the F mezzosoprano could replace one of the E-flat altos in the latter combination. Pitched one tone higher than the E-flat alto, it has great beauty of tone and can be used as a lead voice for the entire family. Obviously, the combination of saxophones and other instruments must be left o the needs and discretion of the composer; however, if one is writing a full diapasoned piece, like Strauss' Ein Heldenleben, or Glière's epic symphony "Elia Mourametz," it matters not how one treats the saxophone. It will not be heard.

In a small ensemble, a quintet, let us say, composed of flute, saxophone (substituting for the oboe) clarinet bassoon and horn it would not be in the best of taste to select an instrument larger than the Eflat alto; for so numerous are the cautions regarding the lower pitched members of the saxophone family that it would be no loss to dispense with them. (They are essential, though, in an ensemble consisting entirely of saxophones.) Even then, it is not improbable that the characteristic throatiness of the saxophone will penetrate the outer layer of instrumental color. It would not be amiss to confine the E-flat alto (or the F mezzosoprano, if that instrument is used) within this compass,

the best part of the saxophone, to avoid the feeling of uneasiness it creates when employed uncovered in the high altitudes, Of the B-flat (or E-flat) soprano one may say that it has no restrictions other than the necessary limitations of the rule of instrumental common sense. In fact the B-flat soprano may be said to be the best of the group for use in lightly scored ensemble where a single saxophone is desired. Although its lowest note is

(Continued on Page 805)

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students By Dr. John Thompson

appearing in the Music Section of this Issue

A Monthly Etude Feature of practical value, by an eminent Specialist

DAWN LILIES By STANFORD KING

This month's ETUDE falls out of Santa's pack with much of interest to readers and

through the entire piece. Play the opening measure Coda.

While the actual notes of this composifollowing the phrasing marks as indicated. It will be seen that the long phrases of measures. Careful observance of this point the tempo should be unhurried and yet will add style to the performance.

The left hand groups should be rolled attain a flowing effect. Incidentally they should find a place in the repertoire of will be found much easier of performance if played so. The pedal marks, which are so clearly indicated, should be followed exactly. In tonal effects the range is from piano in the first measure to forte in the eleventh, with adequate nuance between. At measure 17 the tempo quickens perceptibly, un poco agitato, and continues at this pace until measure 24 is reached, where a ritard and diminuendo are in effect, which lead back to a reëstablishment of the original tempo. Note the series of crescendos and diminuendos from measure 25 to 30, after which again a diminuendo and ritard are

The trio section, beginning measure 49, demands a more lyric or singing quality of tone, It is in the subdominant key (C major), and sings its way in long phrases of four measures each, to the end of the

The title kept in mind will help to create the proper atmosphere for this music.

ON THE CHATEAU TERRACE By E. A. MUELLER

All music written in the style of one of the stately dances of a bygone era should be played with due regard for the importance of staccato and legato passages. Since this number is essentially in dance form, rhythm comes very much to the fore for consideration. Observe therefore with much care proper accents and evenness of

The first theme is introduced in C major and leads into the second theme which lies in the subdominant key-F major. This theme begins piano but builds in tone in the sixth measure. The tempo also accelerates a bit later-poco vivace-and reaches a climax in the measure marked fortissimo. Following this, the original tempo is resumed and persists until the accelerando is reached several lines later. Again the to the end of the number.

CHANSON PENSIVE

By A. GRETCHANINOFF the lyric style. In reality it is a song for charming person to meet are apparent in the piano, a song without words, and a his compositions. form of writing which intrigues many

voice of the right hand. Sustain the melody hands employ a drop, roll motion. well at all times. Pedal carefully with the harmony and phrasing ever in mind. The middle section goes into the key of the the tempo becomes slightly slower-poco dominant—B major. The opening theme meno mosso. In this section take care that less chromatically both in melody and in makes another appearance at measure 21 the bass notes are are unsubsculour large care under accompaniment. Since it moves at fairly and leads into a rellentando and pause at the bass notes are well under the properties. The proposition of the properties of th fast tempo-allegretto-the six-eight swing measure 23. The theme is here picked up should be established at once and preserved a tempo, and closes with a short three

in mind, using a good singing tone and tion will not present any special difficulty, may be as descriptive as possible. a good interpretation calls for practice. Tonal gradations must be carefully conthe first four measures are broken into sidered, the proper mood must be estabmuch shorter groups in the four answering lished, together with proper shading, and

convey the feeling of continuous motion. This is an entirely new piece, making its rather than fingered, so that the passages initial bow in the pages of The ETUDE, and many pianists.

By REGINALD DEKOVEN Reginald deKoven was an American,

born in Connecticut in 1859. He was the son of a clergyman and, at the age of 13, moved to England with the family. After harmony and composition in Germany. Later he studied singing in Vienna and composition in Paris, one of his teachers being the well known Delibes. He was for a time music critic on both Chicago and New York newspapers, and from 1902 to 1905 be conducted the Washington Symphony Orchestra in Washington, of which he was also the founder. He became one of the most successful American composers of light opera and has as well, several grand operas to his credit. He wrote many songs and piano pieces and some orchestral

This number, a Romance for piano, is played with much elasticity and freedom of style. There are many tempo changesobservance of the text of this music will be very helpful. Despite many markings, however, in this type of piece a great deal is left to the individual taste of the per-

Practice this music until it lies com- camp fire. fortably under the fingers and then allow imagination full sway. The piece should be an interesting addition to a student's repertoire and a welcome tidbit for the perennial "American Program."

DRAGON FLIES By JAMES H. ROGERS

To spend a few pleasant hours with James H. Rogers, in his charming California home, as the writer did last summer, original tempo is in force and so remains is to understand perfectly why his compositions, even the teaching pieces, sparkle with vitality and geniality. Mr. Rogers, no longer in his first youth, has carried over into mature years a wide awake in-This number, from the pen of one of terest in the world about him. He is an Russia's foremost living composers, is an interesting and clever conversationalist and excellent example of musical writing in many of the qualities which make him a

Dragon Flies is of about third grade difficulty and provides an excellent study As suggested by the title, the music in style. Observe in the first theme the

This effective little figure per throughout the first section. At measure 9 -Agitato-and the tone increases to Forte. At measure 33 the first theme reenters. Keep the title of this little compo- and later appeared with a simple accomsition in mind, so that your interpretation

WALTZ IN E-FLAT

By H. RAYMAKER Written in waltz tempo, this piece makes interesting use of short passage playing. Establish the tempo in the first two measures, being careful to sustain the upper voices in the accompaniment. Contrive to suggest elasticity, even while keeping rather

The second section, in C minor, has double notes in the right hand; and most students in this grade of development will find that these require separate practice.

Roll the note groups found in the left hand from measure 54 to measure 57. To attain brilliance, clean finger work is necesgraduating from college he studied piano, sary in this little number. Use the pedal with discretion, and allow the imagination to have full sway.

THE GYPSY SHOW By M. ARNOLD

This amusing little number, in A minor calls for clean staccato playing. Use a bouncing wrist attack in the left hand throughout the first theme, being careful to apply accents as marked. In the right hand legato and staccato should contrast sharply. Observe carefully the sustained tones in the alto voice in measures 11 and 12. and also, that this section is followed by passages in legato thirds. The next sectypical of his gift for melody. It should be tion, after the double bar, again presents thirds for the right hand with legato and staccato notes again mixed.

all marked—also frequent dynamic contrasts which are well indicated. A close sible to the repeated G's in the tenor voice of the left hand in this section. In most Gypsy music the heavily accented notes. sforzandos, and so on, indicate the beating on pots and pans which is the usual acformer, and the text serves only as a guide. companiment to Gypsy dances around the

MORNING SONG By J. E. ROBERTS

Here is a good example of the scale used amount of intensity must be given ead as melody.

The opening theme has the descending or "solo" voice. Each phrase must "breath F major scale in the right hand, divided as it is released. Care must be exercise into eighths and sixteenths. The passage that the result sounds like a breath and in measure 11-an ascending scale in not a gasp! The short groups in sixteent thirds-is to be played legato and will un- should be unhurried, yet played in str doubtedly be the better and smoother for time. Difficulty confronts the amateur a bit of separate practice. After the double the fact that this short piece is play bar the relative minor scale-D minor- softly almost throughout Almost anyo carries on in the left hand. This figure is can play softly, but to play softly with later tripled with octaves in the left hand losing quality of tone is quite another ma (measure 25). However, a molto ritar-dando is indicated at this point, which the advanced pianist. obviates much of the difficulty for the

student pianist. After the reappearance of the first theme music," Rather it is pure music from an entirely new theme is introduced in the to last, It is not for the pianist who la key of B-flat major. Here the right hand mature conception and good technic. plays a singing melody in the upper voice, As suggested by the titte, the muse in style conceive in the right hand, one a played in a reflective manner two-one groups in the right hand, one a played legato in the left hand. Again and, as the text indicates, "always with quarter note the other an eighth, played legato in the left hand. Again legator in the left hand commaniment sensitive the control of the left hand commaniment sensitive the left hand sensitive the left hand commaniment sensitive the left hand commaniment sensitive the left hand sensitive the lef and, as the text indicates, "atways will quality have a supportant of partial partial

E major with the melody in the upper a two-note slur in eighth notes. Let both as before. The piece then returns to the beginning D.C. and ende as Elia.

Analysis of Piano Music

RONDO-GAVOTTE By J. S. BACH

readers his transcription for piano of the well known and much beloved Garotte from Bach's "Sixth Violin Sonata." This sonata was first written for violin alone paniment for early keyboard instruments At a still later time Schumann wrote a piano accompaniment for this number. In more recent years Fritz Kreisler also has made an accompaniment for this ever norm

It is in rondo form, which means, briefly, that the first theme is heard after the entrance of each new theme.

Phrasing is most important in this music so pay particular heed to these marks. In reality they represent the bowing marks used by the violinist in playing it. The staccati should be crisp and clear cut; the legato, broad by comparison,

Keep the courtly atmosphere of the gavotte ever in mind; and make the tempo sedate, in accordance with tradition. Sim plicity is the chief charm of this music, and it is a fatal mistake to read into the score effects that were never intended by the composer. There is nothing complex or profound to be penetrated in the interpretation; and as a matter of fact, the notes are nearly enough to "carry" the music before the attempt at interpretation begins.

This version by Mr. Burmeister is assuredly not easy and really should not be attempted by the student whose technic is inadequate. It demands a good stretch good wrist and arm work, and a brillian sparkling staccato. It would be a good idea before embarking on the study of this number, to hear it played on the violin. This procedure would help the student tremendously in playing it intelligently as a piano

WINTER TIME By R. SCHUMANN

As is so often the case with Schumann his "little" numbers, Winter Time among them, prove anything but easy to play This one, for example, very simple to th eye, demands mature artistry in the matter of conception, tonal nuance, phrasing and general balance and proportion. In the opening short phrase, exactly the righ voice, with adequate attention to the upper

While this piece bears the effective th Winter Time, it is in no sense "progra

THE CHOO-CHOO TRAIN By MARIE F. HALL The Chon-Choo Train is a happy sub to (Continued on Page 809)

THE ETUDE

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



What and How Much Technic?

Treatment and Technic?

Taving heen an ardent town of control of the control of t

a few mediocre pieces into ner nead and finger, could you recommend and finally, could you recommend in district of the could be seen and the could material that you have found world while, or books that could offer some inspiration to the busy and sometimes bewildered teacher?—M. C. W., New York.

May I reiterate that nure technical work is a necessity from the very beginning? In connection with any "method," a student should constantly practice short finger exercises, scales, arpeggios and etudes designed to give him (1) keyboard facility and (2) control. By the end of the first year I am already teaching such studies as Dorothy Gaynor Blake's "Keyboard Secrets" (sixty short "recreations" each solving a technical problem), or "First for the youngest beginners); and you can Studies in Style," by Thompson, or his "First Velocity Studies"; continuing with Burgmüller, Heller, Czerny, Chopin, and

Some interesting new publications which you can use as etude material are "Six Octave and Chord Journeys," by Rodgers (Grade III), an excellent set of studies for adolescents and adults with large hands; "Pour les Enfants," by Tansman, Vol. 2 (Grade II-III), a delightful series of twelve short pieces by a well known modern composer: "The Bird Book," by Wardale (Grade II-III), six modern studies for light arm, and short rapid phrase groups-fine for adolescents who need their elbow tips loosened up (they all do!); "Poetic Studies" edited by Alec Rowley (Grade III), thirteen melodic pieces selected from various etude sources, especially good for adults (college and high school students).

I hope you use the "24 Miniatures," by Rheinhold (Grade II), that fine old set of pieces, already considered classics, which, though not termed "studies," are my own choice as etude preparation for Heller. Roughly speaking, I use one-half the

lesson and practice time for technical work (after the first year) until the advanced grade; then about one-third of these

one to recreate even the simplest work of would appall us. art. Once our young people learn this First have your student play short scale treasures of the world's music.

The Three Year Old Child

the I hree Year Old Child
How can I tech a three year old the property of the

From the Teacher's Manual of "Playing the Piano" (Maier-Corzilius), you will get some valuable assistance, especially from the chapter on "Experiments with a Three Year Old," the articles on "Touch" in the early part of the book, the pages of short motives and themes for pre-school children, and the directions for chord playing. You should have that fine old reliable "Music Play for Every Day": and you might also examine "Bilbro's Middle C Kindergarten Book"; "The First Month at the Piano," by Mana-Zucca and P. W. Orem: "A Melody Picture Book," by Bernice Bentley, and also the same author's "Little Songs to Play and Sing" (highly recommended get valuable helps in pre-school piano teaching from the pamphlet by Bernard Wagness (this last without cost). These books may be procured through the publishers of THE ETUDE.

The Overlapping Touch

Ine Overlapping I olucin.

My problem is one which I never have seen discussed in the Round must be hothered with it. I have a pull who came to me from another touch; that is, she persists in holding down C. for instance, in the C. on. I have a property of the condition of the Your student's difficulty is a very com-

mon fault, caused by "keybedding"; that is, the vicious habit of pressing down on the key after it is played. This is invariably the result of the old fashioned notion, still to desist from your lime diet! The only for dear life! It is also caused by that tion difficulty. A great army of students tween. pernicious variety of exercise in which the and teachers is marching at your side, pupil holds down one or more inner fingers struggling with the same enemy. So, con- ory. Space forbids justification and analy-Imaginatively presented, the teacher can should be cast forever into outer darkness! he is: play this measure on your piano, make technic as enticing to the student as And why? Simply because of that elemen-slowly and softly, with your left hand. Re-"pieces"; and, indeed, I have in mind many tary rule that you cannot make different member, that you are to play it only once, Mental "elbow grease," I am sure, is the

to be allowed to use most of their time in other without rigidity, or, at the very best, "One, and, two, and, three, and." lessons and at home, on technical material intense contraction. Only the hardiest Ex.1 -only because this is interestingly pre- students-those with exceptionally good, sented to them by a resourceful teacher. natural coördination-survive such treat-A course in technic is one of the best ment. The others fall by the wayside. If ways to make students-even those who a survey were made of the number of study only a short time-respect music, for students who carry the scars of such trainthey soon find out how hard it is for any- ing for the rest of their lives, the figures

respect for music, teachers will have little groups, very lightly staccato—the kind of difficulty in persuading them to spend a staccato in which the fingers do not lose few years of apprenticeship, humbly work- contact with the keys but ride quickly ing to understand and master the forces down and back, resting on the tops of the necessary to open up the inexhaustible keys when not playing. These should, of course, be practiced only very slowly. After a week of such staccato work, play the same exercises legato, each finger tip feeling completely released the moment the tone is heard, the weight of the arm being at the same moment shifted to the next tone. Then after a relaxed moment of hesitation play this next tone . . . For practice purposes, it is permissible to use rather exaggerated forearm rotation, for the sake of freedom. This combination of staccatolegato practice ought to do the trick.

To make sure that there is no pushing on the key, the teacher can test the pupil's finger tip by gently flicking it with his own thumb and third finger. When the teacher "snaps" in this way, the student's finger tips should fly lightly and unresistingly off the key.

plays D, with second finger; as it is played, mind's eye, or if you cannot remember the the third finger bounces once or twice tone or chord, refer briefly to the music silently on the top of E. At the same time Chopin, Prelude, Op. 28, No. 6. the student says (almost like one word) "play-bounce." Continuing, he now plays E (3) saying again "play-bounce," this time bouncing the second finger silently over D. This should be done with very loose fingers and the lightest feeling elbow tip, Other, and longer finger groups should

Lime Tablets for Memory

Lime Tablets for Memory

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complications set in. I hasten to urge you innocently held by some teachers, that the possible utilization of your theory would be piano key is like a nail which the hammer to offer packages of lime drops to your Above all, avoid receitions at the riano. finger and arm) drives down to the bot-students as rewards for good lessons. You and do not memorize longer than five mintom, and once there must be hung onto are by no means alone with the memoriza- utes at a time without change or rest bewhile the others struggle vainly to attain centrate as hard as you can, grit your teeth, sis of this method here, but I assure you it freedom and independence. Such exercises and advance boldly to attack the foe. Here is the only nearly infallible way I have found young and not very musical boys who beg sets of muscles pull violently against each and perfectly the first time, counting aloud, only effective remedy for defective memory.

241 111 Now close your eyes and play it silently

from memory, in your lap. Do not try to visualize the printed music as you play it, but imagine instead, the keyboard, and feel each finger playing its tone while, at the same time, you actually hear the pitch and length of every note you play. If you are "stuck" and cannot remember any portion, just glance at the music an instant (without playing), set yourself straight and try again. Under no circumstances are you to play the measure more than once with the music. On the other hand, you should go over the measure as many times silently in your lap, as is necessary to fix it firmly in your memory.

Now, when you can do this perfectly in your lap, play it again very carefully on the piano from memory-but only once. Then, using the right hand, follow the same procedure with this;



Now for the final test. Play both hands together silently (eyes closed!) in your Or, try this as a last resort: right hand lap. If you cannot see each key in your



Persevere until you can play both hands in your lap without the music. Then (as a special treat!) allow yourself to play it once from memory at the piano. Do not let yourself give even one surreptitious glance at the music as you play it-and ahove all, do not play it at the piano until you are sure you can play it perfectly. Now leave it for to-day. If you have any

concentration left, study some more measures in the same way. In memorizing a measure, always include the first notes of the following measure, thus dovetailing the two measures. You should begin tomorrow's practice by trying at once to play the left hand of to-day, silently in your lap, from memory, thoroughly refreshing it in mind and fingers; then play it once at the piano. Put your right hand, then both hands, through the same process. It (as is likely) you have forgotten the meas-Before ossification or other alarming ure or parts of it, return to the first day's procedure. If you stick to this routine for several days, you will be as sure of the measures you learn as any human can be

> This, briefly, is the basis of piano mem in long experience with serious pupils,

> Lime drops, I am afraid, will not help

DECEMBER, 1936

Eight Hands on One Keyboard

Standard Piano Quartets (Four Players at One Piano)

By Nelson J. Newhard

BLESSED with a unique piono quartet, comprised of his own children, two girls and two boys, Mr. Newhard, well known piono teacher of Bethlehem,

Pennsylvania, is naturally qualified to write on this subject. The Newhards

have played in public for the past ten years, rendering many seldom heard piano compositions, and especially the standard quartets for four players at one piano.

The stories of these selections are most interesting, some of which are shared

THE MODERN PIANO QUAR-TET for eight hands at one piano would have been impossible years ago, on account of the limited keyboard. The clavichord, the first keyboard instrument to make its appearance, had only from twenty-five to twenty-eight tones. The spinet or virginal came next, with a compass of three and a half to four octaves. Then came the harpsichord which had a compass of four and one-third octaves; and the clavier with four and one-half octaves. shaped) which stood on three legs and had the child playing it succeeds in targets of them. It was compared by Estier a compast of four and one-half octaves, another child, Each section of the piece C. Benson, of Miles City, Montana. After that came the so called some pairs. After that came the so called square piano is supposed to represent the children runthan wide, with a compass of five and onehalf octaves. Then came the grand piano, again having three legs and a keyboard for two girls and two boys in one family, with six octaves. This was followed by the namely, Russell, Eleanor, Clifford and Bee vertical grand, or the grand turned on one end, which later developed into our modern upright piano. This also had six octaves. Beethoven had in 1816 a grand piano the year of 1929, and said he thought the with six and one-half octaves. Instruments first part of the quartet was the easiest continued to be improved, and later the ever written for human beings. keyboards became seven octaves. Our modern piano has seven and one-third octaves, with fifty-two white keys and thirty-six THIS sturdy little quartet will be black ones or a total of eighty-eight keys. black ones, or a total of eighty-eight keys. This keyboard answers the present day

modern quartets for four players. These and brings out shortened themes of Co- ern Arizona, formally called "Moqui," cerwere written mostly by European composers. Many music lovers, who know nothing about eight hand music, get the idea that it is all easy and commonplace. As a matter of fact, the better quartets require a well developed technic and are suitable for the best programs,

Many teachers, who envy others who have two or more pianos in their studios may still have the interest that ensemble music provides by employing these pieces for use with one piano. There is a prac-tical commercial value to this which should not be ignored. This is that parents and friends are impressed by the somewhat sensational effect produced by four players at one keyboard. These well meaning patrons may know little or nothing about music itself, but the four performers seem to produce effects of an orchestral character and this is often remembered and discussed at the home and in the office when the solos are forgotten. Therefore the teacher, without sacrifice of his art ideals, may consistently put some numbers upon the student recital program and profit by this thoroughly legitimate publicity. The interest of the pupils themselves is greatly amplified by ensemble playing.

Following the rapidly growing trend of class-piano teaching, several good books for two, three and four at one piano have been published, which are excellent for getting the quartet idea started. Among these are "Let's Play Together"; "In the Class": and "Team Work Tunes." The comments on the following quartets numbered from 1 to 21, equally divided and graded from I to VI, were obtained from the composers and publishers. The selections are published in sheet music form, ranging from four pages to thirty-five

1. Last Tag, by Higgins

AST TAG symbolizes a game of tag to Labe played by four children at one

evading the tags from the one who has been tagged last. The quartet was written

Doeringer, friends of Miss Harriet E. Higgins, the composer. Mr. John M. Wil-2. Four Brave Sailors, by Benson

in this article.-Editorial Note.

The title page shows four small boys in sailor suits seated at one piano. They are

piano. Each time a single "D" is played, Iumbia, the Gem of the Ocean and Home

which had four legs. This piano was longer ming around and away from each other, 3. Medley of American Tunes, by MacGregor

SIMPLE little piano quartet which brings out three American tunes-Oh! Susanna; Ten little Indian Boys; and Yankee Doodle. These well known themes interest young students, and naturally they will want to play them together. Finding a great scarcity of quartets, led Miss Helen MacGregor, Teacher of Piano, of Upper Montclair, New Jersey,

4. Moqui Indian Dance, by Bilbro

HIS quartet is very effective as a I recital number, when played by a group After the modern keyboard was intro- spick and span and sure to please. The of boys in Indian costumes. Among the duced, as early as 1855, along came the selection is written for first grade players. Hopi Indians in the reservation in north-



A "HOME" PIANO QUARTET Consisting of the four young people of the Nelson J. Newhard Family

tain tribal dances are given in their yearly nials. Moqui Indian Dance is ren iniscent of a fragment of melody recurring frequently in one of the dances. This quartet is different from others, in that each player uses only one hand, bringing out four distinct voices with an additional optional part for four violins in unison. The composer, Miss Mathilde Bilbro, is well known and has to her credit many fine teaching pieces.

5. Dawn on Mystic Lake, by Benson

HERE is a quartet that was not written for any particular players, although the composer states that she generally has some one in mind when creating new pieces. The selection requires a third grade player and three first grade players, something different from other quartets. The author says there is no real Mystic Lake that she knows of, but that, when teaching she adds some story of a mystic lake, to get the full interest of the four players. As a child, she was a native of Indiana and grew to love the lakes of that state Many times, when visiting the lakes the party would rise early and go boating to njoy the beautiful dawn, which probably influenced Miss Benson in naming this

6. Valse Lorraine, by Missa

T111S quartet may have received its called Lorraine. Missa wrote six quartets for four players at one piano, and this one is probably the most popular. At the Paris Conservatoire, where he was a pupil of Massenet, he won in 1883 one of the mos coveted prizes. He composed not only piano music but has also to his credit a series of operas which were performed in Brussels and Paris. He was born at Rheims, on June 12, 1861, and died in Paris, January 29, 1910.

7. Jingle Bells, by Pierpont-Mac-Gregor

NO SLEIGHING party ever fails to sing this song, in fact, it is the only one of its kind, and was written by Pierpont, When available, sleighbells can be used in the chorus with great effect. At banquets the tapping of forks upon glasses makes an effective substitute for bells. Miss Helen MacGregor made a very clever arrangement of this well known song, for four players at one piano. It is one of the most pleasing of the easier quartets on the market, and is sure to find favor with young pupils, teachers and parents alike

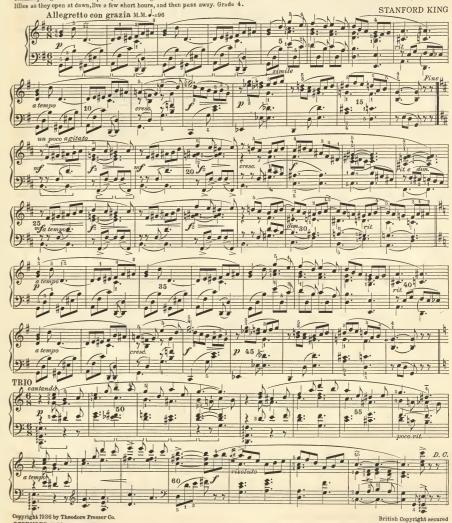
8. Four Square March, by Martin A BRIGHT march is always in order, especially when written for four pianists at one piano. This selection is most pleasing for young performers. The composer states that 'he had no one in mind when she wrote the piece, but felt a desire to attempt an arrangement for four players The four red and white squares on the title page are quite attractive. The name "Fost Square" was chosen because of its sog gestion of honesty or uprightness. It was written by Mrs. Elizabeth B. Martin, of

9. Taps, by Engelmann-Hewitt TAPS by Engelmann, is a very popular number, based upon the Good night: lights out" military burle call. and is published as a piano solo, duet, trio and (Continued on Page &61

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DAWN LILIES

This is one of the most ingratiating and haunting new melodic pieces we have been privileged to secure. We predict wide use of this composition by the brilliant young American composer, Stanford King. In addition to its charm, it has decided pedagogical value. Try to catch the spirit of the lovely water



DECEMBER 1936

CHANSON PENSIVE Gretchaninoff, one of the foremost living Russian composers, has not confined himself closely to Russian folk song material as have many other masters. The style of Chanson Pensive is current in all Continental nations as of the "Song Without Words" type. It is rare in these days to see masters. The style of Chanson Pensive is current in all Continental nations as of the "Song Without Words" type. It is rare in these days to see masters. The style of Chanson Pensive is published here in The Etude for the first time anywhere, and we are proud to present this vary changing a visite in Chanson Pensive is published here in The Etude for the first time anywhere, and we are proud to present this vary changing a visite in Chanson Pensive is published here. to present this very charming original composition by a great modern master. Grade 31/2. · Amoroso M.M. = 76
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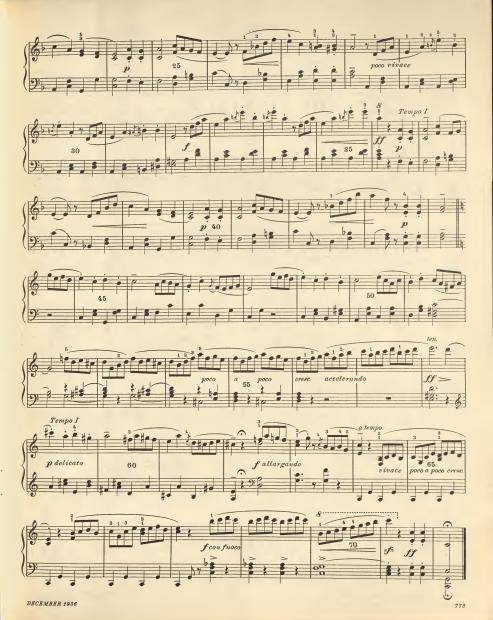






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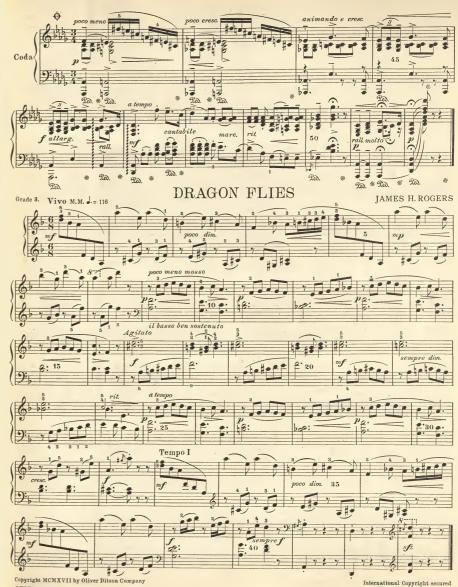




REGINALD de KOVEN, Op. 379, No. 2

ROMANCE Reginald deKoven, composer of "Robin Hood," and one of the first melodists America has produced, wrote compositions in all styles, from his works for the Metropolitan Opera to very popular songs. This lovely idyl, which has been played in recital by Josef Hofmann, is one of his first works for piano and makes one wish that he had devoted more time to that investment instead of to the song and opera. Andante con moto e cantabile M.M. =69 con molto es pressione, ben legato la melodia Grade 4. Allegro moderato animando marc. la melodia * Ted. Tempo I poco appassionato Rid. * Ted. * Ted. a tempo marc. la melodia 40

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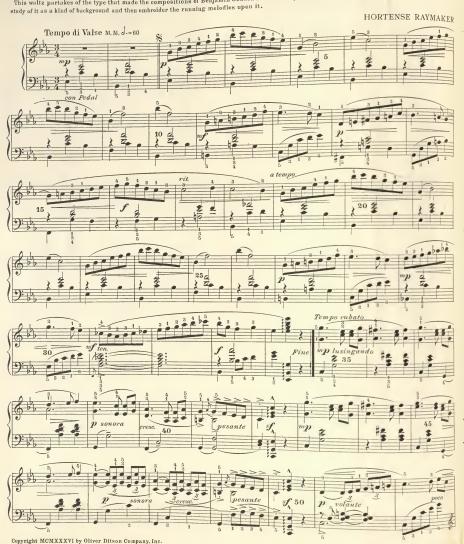


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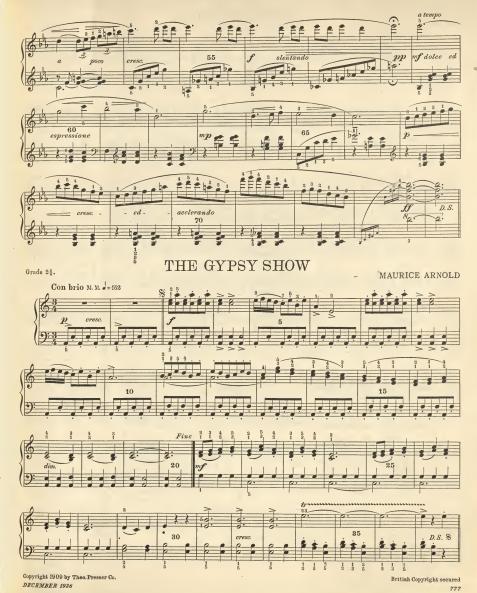
WALTZ IN E FLAT

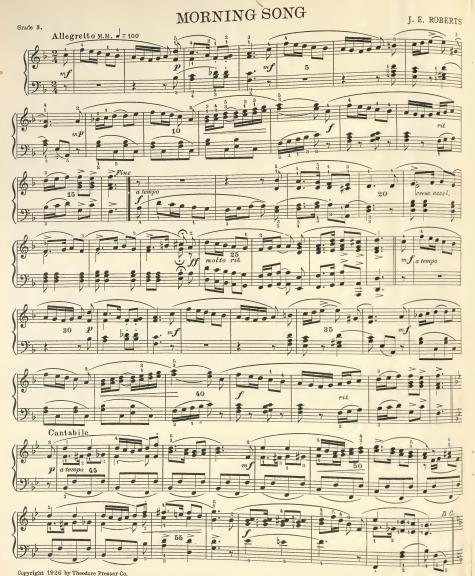
Grade 4.

This waltz partakes of the type that made the compositions of Benjamin Godard so immensely popular. Watch the left hand closely and make a special



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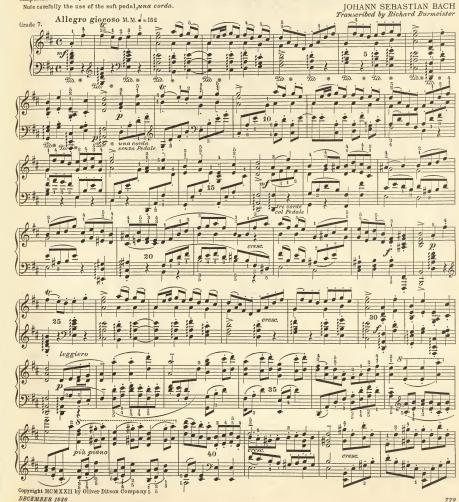
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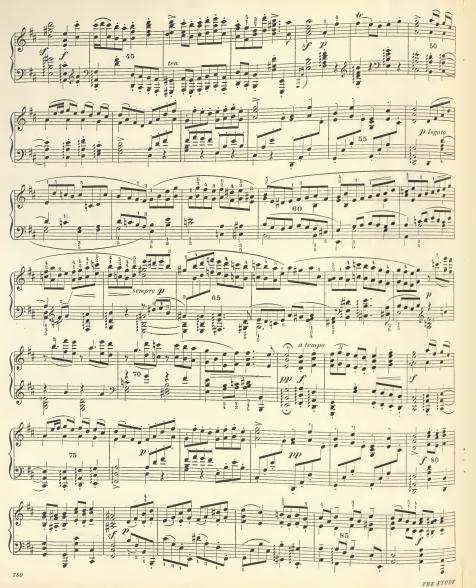
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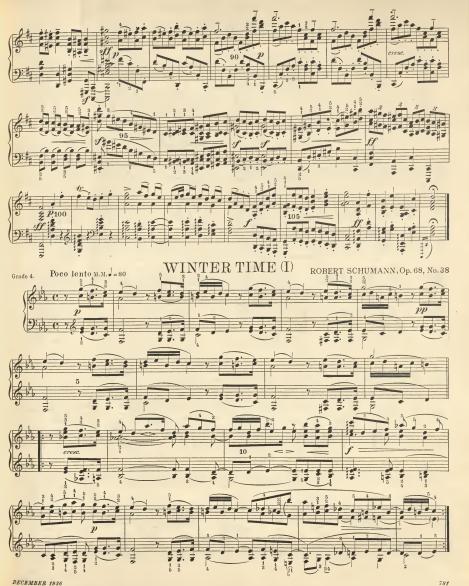
MASTER WORKS RONDO-GAVOTTE

FROM THE SIXTH VIOLIN SONATA

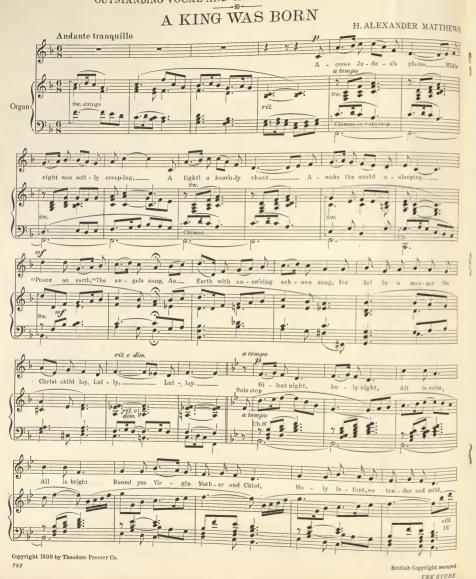
This Bach selection, arranged for the piano by the renowned Liszt pupil, Richard Burmeister, is from one of the six sonatas written for violin and obbligatoclavier. That is, the accompaniment on the early keyboard instrument was not looked upon as an accompaniment but as a part of a duet between the two instruments. Most of the sonatas have a sorrowful tone in part which is believed by the great Bach authority, Richard Burmeister, to reflect the composer's sadness upon the death of his wife at Cöthen. This, however, is a lively brilliant movement.

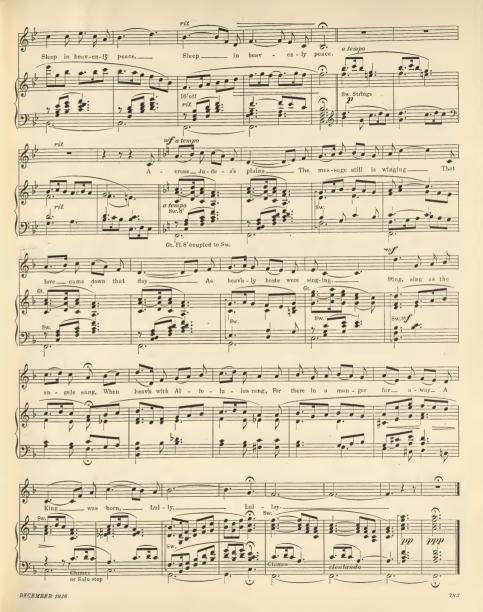


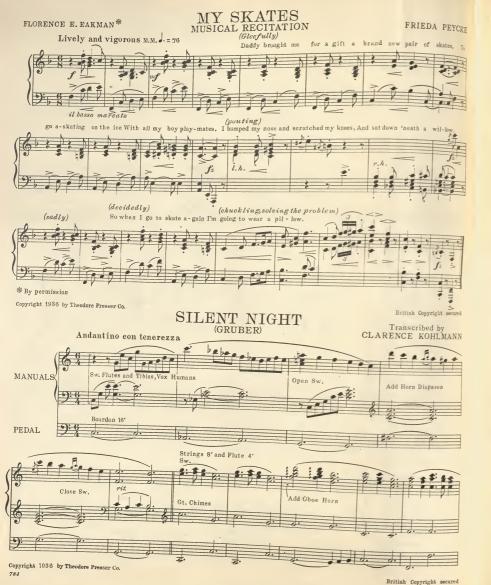




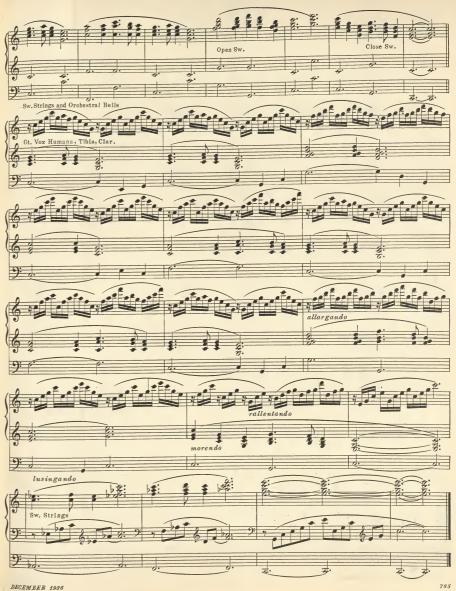
OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES





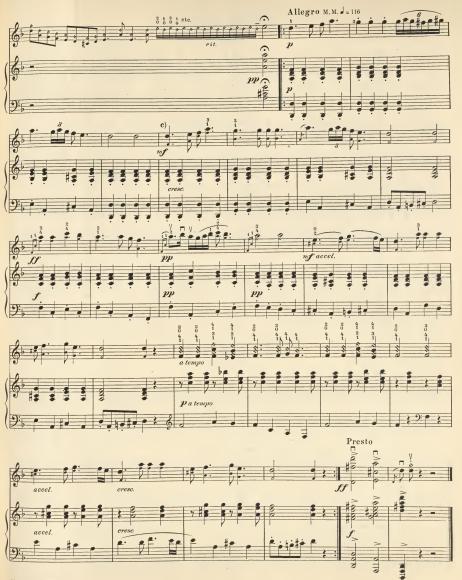


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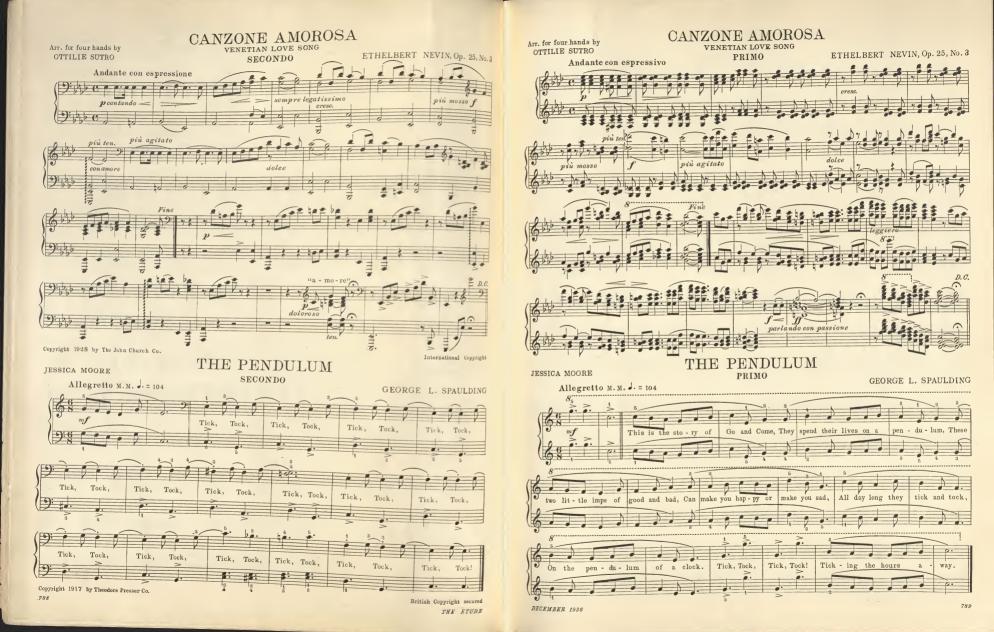


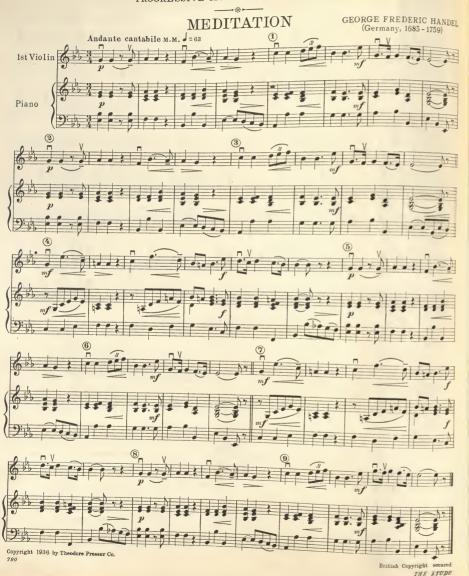


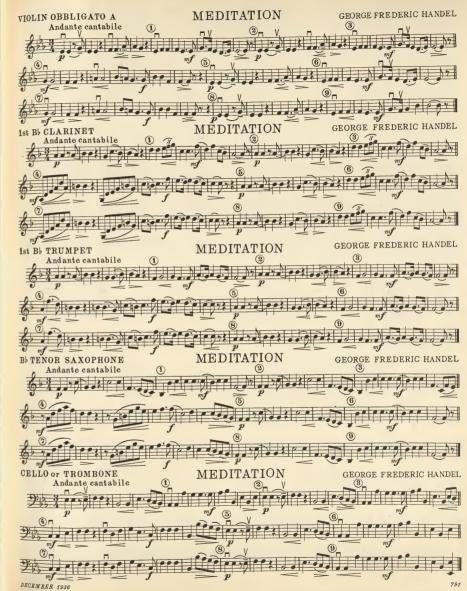
a) These harmonics may be omitted, and the notes as indicated be played one octave higher. b) This measure may be omitted, at discretion.

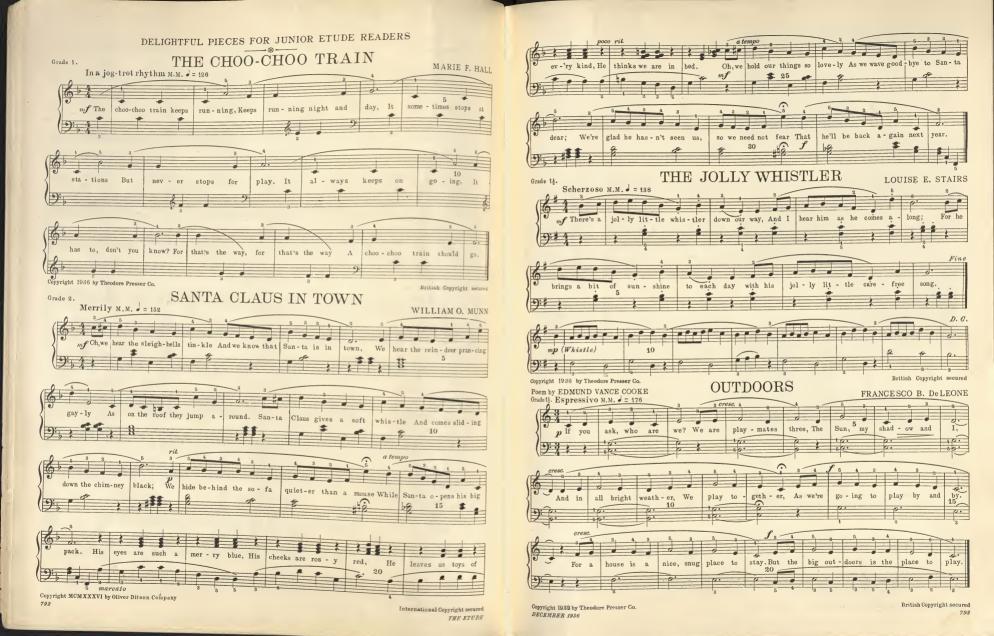


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CRICKET ON THE HEARTH







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Yuletide Carolles Olde and Newe

(Continued from Page 760)

sang descriptive songs written for the occasion, in the language the people could understand. It is said that the people became so enthused that, after singing these over and over, all the night, they gleefully continued singing them as they returned to their homes in the early dawn.

Martin Luther, with other monks, sang carols on the streets on Christmas Eve. including no doubt some of his own composition, and perhaps the famous Vom

Waits have been sung in the streets, from Wats have often sung in the sefects, from medieval times, when they took their amen from the Wächter (watchmen), who same from the Wächter of watchmen was not closes on January 6th, has many carols be the work of the watch was not closes on January 6th, has many carols be the watch was not closes on January 6th, has many carols be the watch was not close to make the watch was not considered "All's well," followed by an appropriate tivities. weeks before Christmas, unauthorized men, who also were called "Wachter," sang carols outside houses. This enchanting custom has kept, through the centuries, the world familiar with carols.

Almost universal favorites seem to be Stille Nacht (Silent Night), with its words by J. Mohr (1792-1845) set to music by Franz Gruber (1787-1863); Handel's Jay to the world; and Adeste Fideles, a seven teenth century Latin hymn, with its music from Ward's "Cantus Diversi" (1751) Sometimes one hears O Tannenbasem, with its melody so familiarly adopted for Maryland, My Maryland, What they sing, however, is immaterial, so long as we still hear them in the stillness of the night, or anytime; for Christmas without music would be but a lean festival.

Carols With Point

IN RURAL ENGLAND, on Christmas I Eve the laborers still crowd on their master's porch, singing carols (each county having some special ones). This mummers'

A glorious angel from heaven came, Unto a virtuous maid; Strange tidings and great news of joy The humble Mary had.

The final verse, after singing several, always is,

> God bless master. God bless missus.

God bless the children all. Of very different type is the following, that was sung by girls carrying their wassail bowl, which the master was expected

> Good dame, here at your door Our wassail we begin, We are all maidens paor We pray you let us in With our wassail.

Much joy into the hall Our master first of all We hope will now begin Of our wassail.

The first and last verses of another amusing song show how scathing their lines were if left unnoticed.

Give way, give way, ye gates! and win An easy blessing to your bin.

Alas we bless but see none here That brings us either ale or beer. In a dry house, all things are near.



To this there is a second verse:

For I perforce must take my leave, Of all my dainty cheer, Plum porridge, raast beef and minced

My strong ale and my beer.

Amusing travesties of carol singing can be heard in every country. Some of these perhaps are familiar to all. During the two weeks before Christmas, if one happens to live in a terrace of houses in London, about four in the afternoon a group of five or six leather-lunged children of both sexes, having learned the carols at school, may shuffle onto the doorstep and drone out, in various keys, 'Ark the 'erald Hangels Sing; Woile shepherds washed their flocks; and No hell, no hell (Nowell); with a whack on the knocker at the end of every verse. The same performance will then be heard, da capo, da capo, e diminuendo, as they proceed from door to door, down the street, with their voices growing less raucous as the distance increases.

And now the old Latin Ecce navum gaudium, so well translated by J. M. Neale, will furnish in the following stanza a fine summing up of the true Christmas spirit as it reigns in all countries at this season of the year

> Here is joy for every age, Ev'ry generation: Ev'ry tongue and nation, Ev'ry rank and station, Hath to-day Salvation, Alleluva!

The Nativity

(Cantinued from Page 762)

a prelude to O Come All Ye Faithful.) Angels, Kings (on stage) and shepherds (backstage): O Come All Ye Faithful (four-part harmony)

(While singing, the shepherds enter left and group themselves belind Mary and Joseph. The hymn is sung in its entirety, by angels, kings, and shepherds. The characters should be arranged on the stage as



(The audience may be requested to join in singing this last hymn, if desired.) (Curtain) BENEDICTION

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THE SINGER'S ETUDE

Edited for December by Eminent Specialists

It is the ambition of The Etude to make this department a "Singer's Etude" complete in itself.



Getting the Gentle Art of Part Singing

By Herbert Wendell Austin

in fact, that a quartet is possible in can have a part singing organization.

Voice Classification

B EFORE a singer is assigned to a special part the voice should be classified. For satisfactory part singing the voices

Soprano is the highest female voice, light in texture and quality, with at least the



Contralto is much lower and fuller in quality than the soprano, though essentially it is a female voice with the range,



Tenor is a male voice, light in texture, clear, and high, with the range.



and lower than the tenor. It has the range,

Bass is the lowest male voice, deep, virile, and full on the low notes. It must reach

9: j

Assignment to Parts

THE FOUR PARTS in vocal harmony Bx.7 are Soprano, Alto, Tenor, and Bass; and, of course the voices will be assigned according to their classification as already given. The voice taking the bass part must be able to take the lowest note of the composition easily and with considerable nower.

Tenor, Second Tenor, Baritone (or First Bass), and Second Bass. A good first tenor should be able to take high C in falsetto tones (for the male voice high C is C one octave above Middle (1)

written or especially arranged for male voices should be used. In fact only music originally written, or skillfully arranged, to suit the ensemble using it, ever should be studied by a singing group. Otherwise there will be much see-sawing of parts across each other, and the whole effect will

Every member of a vocal ensemble in practicing the separate exercises, try to mentals. The big fault with many trackers should be able to read music readily, so in adapt the part to the voice. almost every home, and every school this article we take for granted this achievement. But the part-singer must be able Follow these steps toward starting the to do more than merely to read his music. He must be capable of singing independent- ing for harmony,

ly; that is, of carrying his respective part against the harmonies of the other voices, and of doing this true to pitch and tone. This will come with practice, Many a should have at least the compass indicated person, unaccustomed to singing an independent part against others, finds himself unable to carry a most familiar air when singing with voices taking other parts. He finds himself tending to leave his air to sing in unison with the nearest voice (as a rule). To sing a part at sight is much more difficult than to sing a familiar air to the harmonies supplied by accompanying voices. So the singer must learn to stick

> other voices progress. Here are a few exercises to cultivate independence of parts. Let each voice become thoroughly familiar with its part. before uniting them. Sopranos and tenors will take notes with stems pointing up; altos and basses will take notes with stems pointed down. Sing in firm, sure but not harsh or too loud voice, regardless of the discords at certain points.



the voices are able to sing independently against each other. The following exercise in thirds should be practiced well. Basses and tenors will

sing their notes an octave lower than writ-



We now are ready to move into better harmony with the following exercise, which should be sung slowly and smoothly, giving In such an organization, only music each interval time for perfect blending.



soprano and alto on the separate parts, be muddy, unsatisfactory to the cultivated soprano and tenor, alto and tenor, tenor and

The following two exercises, well prac- difficult music before ample preparation has ticed, aid greatly in training a voice to been made for it. Step by step advancement sing independently, and introduce a feel- is best and certainly the most practical



After mastering the foregoing scales and exercises, the voices will have attained the finish in a rendition wherein two members exercises, the voices will have singing. Do of a quartet sang the word "burden" with not hasten. Be thorough in the beginning. a nasal sounding of the last syllable "er Exercises are not beautiful to hear; and while the other two singers pronounced it regular, faithful practice may seem a little with the full toned "den" with the "E" a monotonous and uninteresting, but in the in "let." Pronounce such a word as if it end it pays. Even these simple studies may were spelled "bur-den." Nasal tones in soc be made very interesting by singing them loud, then soft, increasing power to the middle and then decreasing to the end, and

other such variations. From the exercises given, the students and exactly alike. may now pass to four-part harmony. Se-lect something with simple harmony—some art can not be fully covered in a short well known song with few accidentals in treatise like this, one thing is certain, if the voice parts. Master it one voice at a the exercises and songs are practiced faith time and measure by measure, if neces-fully as here indicated, by persons of only Do not leave this scale exercise until sary. Avoid difficult rhythms in any voice average talent and voices, really artists. part, until the singer is able to take care effects may be attained. Results have been

is that they permit pupils to pass into to

Blending of Voices

T IS ESSENTIAL that the mice I blend perfectly; yet, when new singer come together, this does not always happen Each singer must be taught to study the voices about him and seek to sing toner that blend with them. When a group sings together with the purpose of improving the blend, little trouble in this connection will be encountered.

Enunciation of Words

N GROUP SINGING, all singers I should enunciate exactly alike. Each one should sing full, round tones. Every word should be pronounced alike by every singer, For instance, there would be a lack of endings must be avoided. Singers should go over the words carefully and decide or the musical enunciation of each. They then should be sung well rounded, well placed,

past, unto the singer 1s and to take care of such movement against the other parts.

Remember that efficiency comes from practice and a careful mastery of the fundative reality thrilling, and these from prople with no great musical pretensions.

The Rejected Falsetto Made Valuable

By Homer Henley

HE USE of the falsetto in men valuable effects in the music of that church singers is anathema to the artistic in Russia there is found a male voice, at minded. It is regarded as something once powerful and lovely, which is useful. outside the pale of any pretension to true to advantage in the male choruses. (We art, the claim being that it substitutes, for have heard fine examples of such voices in the manly quality of voice, a sickly, feminine-sounding tone, fraught with mawkish toured this country.) This voice is not sentimentality. A poor thing at best—a falsetto, neither is it the true English alto

And this is true in the voices of Amer-extraordinary limits of range and power. ican singers, in an even greater degree than Such voices are seldom heard anxong in the voices of the men of older civiliza- American singers; and when they do appear tions. Among European singers there are to they are termed "counter-tenors," a very Let all voices practice exercise 8—pitch. In England there is the male alto, a pean brothers. be found definite voices of the very highest different thing from the gift of their Eurovoice natural to the man who owns it, and he muddy, unsatisfactory to the cultivated soprano and tenor, atto and tenor, tenor and care, and calculated to develop a vitiated bass, in the same manner. Do not, hownuscical taste among the members of the ever, force a voice into a part which is for too low for its compass; and alto, and this singer conducts the transfer among American to high or too low for its compass; and alto, and this singer conducts the transfer among American to the conduct the transfer among American to the conduct the transfer among American to the conduct the transfer among American the conduct t

banal effect frustrating the very end at It is rather the result of the employment

ever, note a voice into a pair some to be subjected in a star written for the male too high or too low for its compass; and alto, and this singer renders beautiful and male singers, has become something to be

regarded as a liability, rather than as an There are two methods by which this Get Yours THIS WAY! asset; and, as such, it is avoided by both uniting of falsetto and true tone may be singers and their teachers, as a sort of brought about. They are breath-support, latent menace to any adequate method of and the emphasized employment of the legitimate singing.

Yet the most feeble falsetto tone in a dividing line between falsetto and true tone. male singer's voice may be made to form The accompanying diagram will illustrate a most useful link in the chain of tone con- the procedure. trol. Tone control means the ability of a singer to graduate to perfection every note in his scale, from the softest pianissimo to the loudest fortissimo, and to return to pianissimo without change of quality, and on every vowel sound. How many present day singers, professional or otherwise, can accomplish this difficult feat? Yet that requirement was demanded by all the ancient masters of bel canto in the control of the organ of human sound. And it is present to-day in the equipment of practically every great male singer on the concert or operatic stage. Did they have to acquire it, or was it a natural gift? In nearly every case it was acquired by the hardest kind of daily practice covering a period of years. It is sometimes, but rarely, found, complete and perfect, in the voices of untrained male singers; but the great majority have come by it only through prolonged exercise of the principles of freedom and breath control.

A Useful Liability

THIS ARTICLE is designed to point is singing at the moment. Then let him 1 out the value and practicability of the go up the scale, by semitones, until he use of the falsetto tone in the acquirement reaches a note where the break is definite. of a perfected messa di voce (swell and Let him then experiment with his increased subsidence of the tone) among male singers. breath pressure on both sides of the danger

second space above the bass staff-in his together with the increased breath-pressure, very softest tone and swell that to a forte throw the voice strongly into the head and back again, without a "breaking" of cavities ("nasalize the tone"), and, when the voice; and let an equally unskilled tenor the break is approached, intensify both attempt to do the same thing on an F- breath pressure and head cavity resonance natural-fifth line of treble staff-without to a controlled degree which will exactly the occurrence of the same vocal disaster, adjust the cleavage between falsetto and and it will be found that almost surely both true voice. Tenors should begin the experiwill fail. If each of these singers really ment on G, second line of the treble staff; starts the tone on its very softest sound, baritones at about E-flat, first line; basses, that sound will, in every probability, be a about middle C; all of which pitches will falsetto sound. When the inevitable change be actually produced an octave lower. (This arrives between the falsetto and the true is only a tentative estimate, and may be tone, a distinct "break" is heard, the result varied to suit the peculiarities of each inof the larynx changing position too abruptly. dividual voice.) The practice should extend If that slight shifting of position of the through every note in the singer's scale, larynx had been graduated by means of what might be termed vocal "shock-abwhat might be termed vocal "shock-abHere is a practical and invaluable step sorbers," then the gulf separating the fal- toward the evening of the scale of male setto sound and the true tone would have voices. It is a device which, to the knowlbeen bridged with smooth, firm tone. It edge of the writer, has been mastered and would have come about through the skillful employed by many of the foremost male distribution of the break (caused by the singers on the operatic and concert stages abrupt movement of the larynx) over a of to-day. By its means, the voice may be more extended area. And this would have so cunningly controlled as to draw out been accomplished by the uniting of the every gradation of delicacy or power into falsetto with the true tone by so gradual an a line of perfect beauty, so tapered and

bridging it, or dovetailing it, or splicing it, step toward vocal perfection; which, like or making it fluid-is not an easy one, nor perfection in any branch of endeavor, may is it a matter of quick results with little be attained only by gradual mastery of effort. It takes time and much patience; but principle and practice. But it is a vocal the end is sure if the problem is approached perfection entirely possible to every male

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head-cavity resonance ("nasal") as the

It will be noted in the diagram that, at each end of the tapering lines which indi-cate the swell and subsidence of the tone, there is a vertical line drawn between the

piano and the mezzopiano. It is at this point, in both crescendo and descrescendo that the usual break occurs in the sound. And just here must occur the overlapping of falsetto and true tone. Let the singertenor, baritone or bass-try it at some note his voice below the point where his break may occur. Let him, when his voice reaches the degree between piano and mezzopiano, employ an increased breath pressure, delicately but powerfully adjusted, to meet the approaching danger of the break which he knows will be present in notes higher than the safe one which he Let an unskilled baritone attempt to time and patience, a bridge may be formed. begin a D-natural—fourth line of treble or Let him return to his original note, and,

approach as to defy the most acute ear to modulated that it is quite impossible for detect just when the jointure occurred.

The process of mending the break—or of in the tone at any point. It is an important

The Singer's Attire

By W. D. Armstrong

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depression and physical lassitude are in-

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THE ORGANIST'S ETUDE

It is the ambition of The Etupe to make this department an "Organist's Etude" complete in itself



Achieving Variety in Tone Color

Through Organ Registration By Henry Hackett

THE ONE WHO PRESIDES at an organ, be it large or small, may be likened to the artist with his box of paints, in that he has at his command number of colors which can be used singly or in combination. The organ makes its appeal to the listener not merely by the music pure and simple, but in addition by the manner in which the performer uses the tonal effects of the instrument. In other words, the picture must be painted

Assuming both Great and Swell have four Most organs of the present time have a combination pistons, they would be arnumber of mechanical contrivances which ranged somewhat as follows: Great Organ control combinations of stone and in some No. 1 piston would act on small Diapason cases these can be arranged at the will of and Hohl Flute, No. 2 would add large the performer. However, it would be nearly Open Diapason and Principal. No. 3 would impossible to have access by such means then add 12th and 15th; and No. 4, the to every stop or combination of the same; full great. therefore to obtain the utmost variety a considerable amount of stop management Mechanical Aids Insufficient must be made by hand. Many performers NATURALLY a certain amount of whose technic is quite satisfactory, fail to realize this, so the music suffers from lack of variety of color, and frequently use is f these combinations only; but this means

Swell to Pedal

Choir to Pedal

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Choir and Swell Organ enclosed in

weighty forte tone, 8 ft. and 4 ft. stops

use by the mechanical helps, Taking the following specification as that registration is used,

variety of tone color we can obtai	n:	,
Great Organ		
1. Bourdon		
2. Open Diapason (large)	8	
Open Diapason (small)	8	f
4. Hohl Flute	- 8	f
5. Principal	4	f
6. Harmonic Flute		f
7. Twelfth		
8. Fifteenth	2	11
9. Mixture, 3 ranks		
10. Trumpet		
Swell Organ		
1. Bourdon	16	ft
2. Open Diapason		
3. Stopped Diapason		
J. Stopped Diapason		
4. Salicional	8	
5. Vox Celeste		
6. Principal .	4	60

5. Vox Celeste	8 ft.
6. Principal	4 ft.
7. Piccolo	2 ft.
8. Mixture, 3 ranks	
9. Oboe	
10. Horn	
Thoir Organ	
1. Stopped Diapason	8 ft.
2. Dulciana	8 ft.
3. Gamba	8 ft.
4. Flute	4 ft.
5. Piccolo	2 ft.
6. Clarinet	8 ft.
edal Organ	
1. Open Diapason	16 ft.
2. Bourdon	16 ft.
3. Echo Bourdon	16 ft.
4. Principal	8 ft.
5. Bass Flute	8 ft.
6. Trombone	

Couplers Swell to Great Swell to Octave

satisfactory for boldly displaying a melody, inet are useful as individual solo stops Swell Suboctave Swell to Great Octave and should the Trumpet be of good quality it can be used effectively as a good solo Swell to Great Suboctave stop, if suitably accompanied by the flue Choir to Great work of Swell and Choir coupled.

The Swell Organ

TURNING to the Swell Organ, the coloring combination pistons will probably give No. 1, Soft 8 ft. stops; No. 2, the addition to the greatest advantage. Vary the moof more 8 ft, stops with Principal 4 ft.; No. 3, will add further registers; and No. 4, will give the entire resources.

Here again, we can obtain very much more variety than that provided by the mechanical contrivances. The addition of the suboctave coupler to the Vox Celestesespecially if the music does not lie too low to the manuals used separately, but when has an appealing effect. As with the the couplers are brought into use, further Great Organ, the Bourdon used in the oc- possibilities are available, tave above makes an additional 8 ft. stop. The Stopped Diapason with Tremulant is suitable as a solo, if suitably accompanied

made only of such stops as are brought into that we get merely four varieties, and yet nature be desired, try the reeds with subthere are many more available if hand octave coupler and 4 ft. stops.

An effective mf tone color may be ob-The 4 ft. Flute played an octave lower tained by the use of 8 ft., 4 ft. and 2 ft. than the written music gives an additional registers with Oboe, and both sub. and coupled to the Swell Oboe is suggestive soft 8 ft. solo stop and the 16 ft. Bourdon super octave couplers. This combination is of the orchestral horn; and the Great Flux played an octave higher will serve a similar effective on many instruments. The best work with reed coupled to the Swell Reed purpose. For variety in combining the $f \!\!\!\!/$ on the Swell Organ is obtained by results in a massive tone color. One Plan omitting the Bourdon and 8 ft, flue work Fitte to what is available by using the from the 4th piston. The two couplers may Organ, with the boxes open, makes what first piston. Should the Bourdon be of a also be added when the music lies in the might be described as a miniature Great middle of the keyboard. In fact, this is by Organ. various types of mf, f and ff tone may be far the best combination for the 4th piston made. For brightness in forte passages, The result is much clearer than when all omit the Bourdon, Trumpet and Harmonic Flute from the Full Great f, but for the stops are used.

Choir Organ Registration weighty forte tone, 8 tt. and 4 tt. stops with the addition of the Trumpet may prove to be useful. The Open Diapasons are Considerable Diapason, Gamba and Clar-



THE BRASS TRUMPET RANKS OF PIPES

As they were being made in St. Louis, for the Great Open of St. Petrick's

Cathedral on Fifth Avenue of New York City. This is said to be the first stop

the stand in a church organ. The resonators are of both

telescopic slidies.

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The tone is reported to have the Milliary Transpet.

and we may use as a contrast the 4 fe Flute an octave lower. For an additional 8 ft. solo stop, add the Stopped Diapason 8 ft. played an octave higher for yet another 4 ft. solo. The Clarinet an octave lower is useful in providing a Bassoon

The Pedal Organ stops are rarely used notony of continual 16 ft. tone by using the Principal alone, coupled to the Grea Diapasons, and sometimes (especially in service playing) dispense with pedal done entirely, relying on the Great to Pedal

So far, the remarks have referred mainly

The small Open Diapason and the Hohl-Flute of the Great Organ coupled to the 8 ft. Diapasons of the Swell Organ with variety may be achieved if use is made by some soft register on the Choir Organ. box open, give an intermediate degree of Should a massive tone color of a reedy power between the aforesaid Great Organ steps (minus the swell coupler) and that resulting from the addition of the large

Technic Must Come First

THESE ARE BUT A FEW of the various combinations which can be obtained only by hand registration, and to acquire the skill of preparing them quickly should be the aim of everyone who aspires to play the organ. Needless to say it would be futile to attempt any of the foregoing suggestions before the technical difficulties of the music are mastered. One hand must on occasion, do the duty of two, leaving the other free to arrange the stops. The fixed combinations must be well stamped on the mind, for quick changes may often be readily obtained by the addition or subtraction of one or two stops from those provided by mechanical means.

The type of building in which the organ is situated must be taken into considera tion, when planning the registration of all organ music; and a slower tempo must be used in large buildings with much reverbation, than in smaller ones with little echo. Brighter tone colors are needed for rapid passages than for those of a slow

In conclusion, one must recognize that the performer must practice the manipulation of the stops with as much care and foresight as he gives to mastering the technical difficulties of the music he desires to perform.

"I look upon the organ as a great solo instrument; flexible (yes, even expressize), artistic and uplifting."-EDWIN H

THE ETUDE

A Plea for Rinck

By William Reed

purposes. Nowadays, the name of Rinck is Schools, not to the fore in that degree to which it

the student. Following the introductory ex- works for the organ, ercises of the first book, the Preludes In All The Keys embody short but charming excursions that provide material for study, and for suitable Interludes in the church vary but little in succinctness and melodic

A Churchly Style

Most of them are of moderate difficulty, while some of them are comparatively easy, according to present day standards. of high ideals.

W AS A TIME when the "Organ Attention may be directed to a brilliant Kohool" of Christian Heinrich Postlinde in A-find major that occurs to-Rinck formed the staple method wards the end of the fourth book. The med by teachers. The book was also used first Postlude of the fifth book is somein part for church voluntaries, a proportion what like the last-named one, and is still of its contents being well adapted for such retained on the syllabus of some Music

Time was when The Flute Concerto. is entitled, although the "Organ School" and the variations on God Save The King is known and used here and there by or- appeared on organ recital programmes; but ganists who value it for the above named one would look in vain for them now. A purposes, as well as for the music it con- useful Fughetta is found in the sixth book. but otherwise, the most desirable excernts For the laying of a solid foundation in from the "Organ School" are centered in organ playing, and as an introduction to the first, third, and fourth books. From the works of Bach, the "Organ School" these a selection of good material can be never has been surpassed. Rinck's elemen-made for church purposes, for Rinck's mr book "The First Three Months At music is "churchy" in atmosphere, and is The Organ," dealing with legato work for written in flowing counterpoint that effec the manuals, makes a good starting point tively conceals its art. And it is these very and may be studied on a reed organ, parts elements that from the outset tend to deonly of it being necessary. The "Organ velop in an organ student a liking for School," on the other hand, comprises fugal writing that, beginning with the six books, of which the first, third, and Eight Preludes and Fugues of Bach, leads fourth contain a sufficiency of material for to an appreciation of the master's larger

Style Developed

EDITIONS of the whole, and of parts. service. These Preludes are written in a from time to time, and of these the edition contranuntal style of an attractive nature, of W. T. Best remains as a standard some of them being gems of musical reproduction, it being well laid out, and thought, well rounded off. Special mention sufficiently explicit as to fundamental regisshould be made of the ones in E minor, tration. Pedal octaves met with are of F-sharp minor, E major, B-flat major, course no longer needed on present day A-flat major, together with others that organs of resource, and may in most cases be excised. As in the original, the player attractiveness. The second book is of less is left largely to himself as to expression service, although a few of the Chorales in the Preludes, but the nature of the music is-or should be-a sufficient guide to expressional procedure.

Even though Rinck be regarded in these A NUMBER of the Postludes In The days as somewhat old-fashioned, his style frague Style of the third and fourth contributes a wholesome condiment to the hooks possess a distinct value as church great mass of organ writing we now pos-Postludes, being of a suitable length and, sess, and cultivates in those who respect like the Preludes, ecclesiastical in spirit. organ playing traditions a predilection for what is most characteristic of the organ itself. He may be always trusted as a guide

Neglected Consonants in Choral Art

By Parvin Titus

"Do something worth living for, worth dying for; do something to show

that you have a mind, and a heart, and a soul within you."-Dean Stanley.

I IS a regrettable fact that the words of choral compositions sung at con-

In the rehearsal room the words of a composition new to the choir will be read through and the piece played as a whole, that its general idea may be

The parts will be rehearsed separately for intonation, rhythm, attack and release, and vowel coloring.

Increasing attention will be paid to dynamics, ensemble and tempo, as the tarts are done together, until the chorus begins to sing the work with a pleasing familiarity and spontaneity.

At this point begins the return to the certs or at church services are not al- text. It would seem sufficient to warm ways printed on programs given to the the singers to "pronounce the words disaudience, Naturally the audience demands tinctly"; but in most cases this does not that the sung text be understandable, that seem to be enough. They must be told to three be good tone, volume when required, "forget tone production and emunicate congood ensemble, and interesting interpretassonants clearly." Final d's and t's must be ton of the music. What can a choral distribution of the music what can be chought of the standard of the music what can be chought of the standard of the music what can be chought of the standard of the music what can be chought of the standard of the music what can be chought of the standard of the music what can be chought of the standard of the standar rector do to meet these requirements? The must be produced forward in the mouth following suggestions may be of some (a difficult procedure in some sections of America), and many such details mastered. Then there must be attentive practice till all consonants are pronounced simultane-ously by all the members of the choir.

Good vowel coloring helps to establish mood and fine tone quality in sustained passages; but it is amazing and thrilling to the choir and audience alike, how a little careful attention to or even exaggeration of consonants will transform dull, uninteresting singing into a performance which commands the attention and admiration of a hitherto listless audience.

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ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvanis Chapter of the A. G. O.

Re-dees at the resuspresser cases at the resuspress cases.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the impurer. Only initials, or pseudonym genes, will be published. Naturally, in fairness to all friends and addresses, we can express no opmonut as to the relative qualities of various makes of instruments.

Namedly, in farmest to all frends and advertisers, we can expect no opmous at a the contraction of the color of the color

only, is always a bundlesp. The only saids those to be obtained through the use of the mount to pelal couplers.

We there may compositions by Widor and Secretary of the second section of the pelal couplers.

We then may composition by Widor and Secretary of the pelal couplers of the pe

FIFTY YEARS AGO THIS MONTH

Pianism and Poetry":

and the quicker the end can be safely and other, reliably reached, the better; hence the rial, the greater stress laid on a fine touch and interpretative powers, and a general elevation of the pianistic standard. . . .

now as a matter of course, as it is easier acquired and is no longer the ne plus ultra.

"Talent is innate-we all know thatthe divine spark to reach their goal speedier and without so much stumbling by the some time for the student to devote to outside culture; for, although I quite agree with 'Old Fogy' that it is not necessary to know the latest thing in theosophy and cerebro-spinal meningitis, still, general cul-

ture tells in the long run. 'Take two pianists of equal calibre, and the best reading, and allow the other to and it will not be hard to discriminate be-

JAMES HUNEKER, one of the most brilliant, resourceful and reliable both with a strong undercurrent of tender-writers on music that America has ness and sympathy! Tennyson has been produced, had this to say in an article on compared with Mendelssohn, and rightly. too; their polished melodies and flawless "Technic is only the means, not the end, workmanship are strangely akin to each

"Nor need the pianist keep to the poetiattempt at condensation of technical mate- cal art solely; there is the broad domain of painting and sculpture to be explored. Fine engravings, as specimens of interpretative skill, should appeal always to the The result of all this will be more music pianist as a kindred art, he and the enand less display. Technic is looked upon graver standing on the same ground, translating the thoughts of others through different but suggestively similar mediums. Alas! how many piano recitals, even of and improved technical methods will not Chopin's works, do we attend, and come make an artist any quicker than of yore, but they will enable those who do possess living flame, and not this chilly reflection. living flame, and not this chilly reflection

"Pianists, don't blame your instrument! wayside. And, above all, they will allow With all its limitations, it can be played poetically, warmly, and music will live under your touch, if you but know how to produce it; and it is safe to say that you never will produce it if you practice only obsolete forms of technic all your life and neglect the grand reality itself.

"So many earnest students of the piano develop the poetical side of one's nature by never get even a peep into the outer vestibule of the temple of music, and it is not study technic all day, and hear them play, always their own fault; there is great talent in America, but it is strangled in tween the two. Maybe all pianists have not its infancy by pedantry. Remember, then, the poetical bias; let them study scientific only by a minimum of technic (in strongly works, then; but we should recommend condensed doses) and a maximum of music that those who are deficient on this side can the desired results be gained. A genershould study poetical literature; and then ous cultivation of the head and heart acthe pleasure of tracing the spiritual cor- celerates progress. After your eyes have respondences between composers and poets, been unsealed to the splendors of the inner Chopin and Shelley, Mozart and Schiller, sanctuary of art; then will you realize Browning and Schumann, and other fanci- the inestimable prize you have won, and ful relationships, in the wide kingdom of art. What analogies might not be dis-

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Music Study in Paris

(Continued from Page 766)

purpose in the pursuit of one's endeavors.

Consequently, those who will come to Paris.

And now—excuse me, I am stubborn at which it may temporarily bring them, but work, say, in the key of E-flat minor?

Earnest American students on the Con- for the assimilation of artistic treasures tinent, of whom, I hasten to say, there is founded on centuries of carefully preserved an immense majority, will laugh at such traditions; those who will look toward the futilities. With their clear intelligence, they great city, located at the crossways of the realize that nothing durable can be achieved world, not for entertainment but for a through sensationalism and deceit. There disclosure of new beauty hidden in inis no substitute for straightforwardness of tangible "atmosphere"; those certainly will

not for the problematic touch of glamor times. Suppose you check up on your scale

Do You Learn From Pupils?

By Doris Franklin

pieces for one or two recitals, Mary, who had the most difficult part in the play, was We have learned, too, that different mer interest.

perience has taught that it helps keep up the necessary incentive.

IT OFTEN SEEMS that we learn more from their interest to let them use this material, this teaching business than the pupils do. if it is at all suitable. Both Mary and We have recitals once a month at our Elizabeth are learning pieces that their home, and once a year a bigger program; mothers had, and doing well. Variety adds this year it was a play. While we were interest, and the use of materials not availpracticing for the play, and also learning able to the other children serves its pur-

kept on her play piece and a few recital methods of approach are better for differpieces without much opportunity to learn ent pupils. Rondine, who was seven, could new ones. Her mother called my attention new ones. Her mother called my attention to her lagging interest. I began giving her rouches to her pieces if I reminded her that mew pieces, easy enough so that she could people would think I was a poor teacher finish them in one or two weeks. She is now doing well, was a credit to me in the ones usually respond to the suggestion that play, and seems to have recovered her for- we want to do everything as accurately as possible so that people will enjoy our play-Sometimes the children or their parents have music which they wish to learn. Expupil may hear how pretty it is provides

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THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of The Etude to make this department a "Violinist's Etude" complete in itself.



For Muddy Passages, What?

By Ronald Ingalls

▼ N PROGRESSING toward the ad- ing in his mind these notes: vanced stage of playing, which de- Ex 2 mands, among other things, passages mands, among other things, passages of lightning rapidity, many teachers despair because of the utter failure of their students to make the passages come out and leaving to care for themselves the as he hears himself! All this may and as he hears himself! All this hay and does occur after the teacher has conscientionsly instructed the pupil to practice slowly, with separate bows, four notes slowly, with separate bows, four notes note later throughout the passage, the

Let us analyze such a troublesome of exercises which will serve to clarify the playing of these notes.

If we practice the scale of G through three octaves in the traditional separate bows and slurred bowings,



there may be a favored few who will work it into a clear and brilliant passage. For the unfortunate many, it becomes more or less a study in teeth gritting which loyally accompanies the persistent endeavor to make the passage speak. They trust some great universal equalizer will repay them for their grim hours of toil by surprising them suddenly with a passage of bell-like purity. What a pity! Every added hour of such patient and determined work muddy. What is the reason?

From the earliest years the music stu- fingers are actually at fault, dent learns to catch with his eye, and to



notes between? In looking at the moun-

notes which will stand out in his mind's passage, to learn the true underlying diffi-culty; and then let us work out a series fingers to search out these notes. Follow this by moving the accent still another These exercises will be approached from note, and then another, which will bring an angle slightly different from the ones in turn. He may still see only the peaks,



The idea may have taken root that the bow is at fault in failing to coincide with notify of such patient and determined work the fingers in string transfers. The pre-the double dotted rhythms, and always with until each exercise is finished. Follow this termination. And the passage is still of determining whether this is so, or, which is far more likely, whether the

Sufficient practice thus will bring the dent learns to catch with his eye, and to commercia practice that will facilitate a development of accent mentally, the first of a group of passage to a point of rather heavy but clear which will facilitate a development of notes under one connecting flag. Is it any execution. It still remains to lighten the breadth and airmess. Each of the following transparency, the material here presented



prominently to his mind each of the notes preceding. Whereas in the former, the acpreceding. Whereas in the former, the accent has served as a mile post in guiding and miss the mountains between, but they the student, in the dotted rhythms to follow, each dotted note gives him the requisite pause to prepare his wits for the notes to follow. He should link mentally each short note to its succeeding dotted note, executing the short note with a light, will be played somewhat slower than the foregoing exercises

After one feels a positive degree of proficiency with the exercises given thus far, the student may test his versatility by the student may test his versatility by playing the scale in sixteenth notes with three beats in a measure, transferring the accent successively one note.

It is to be expected that he will find it more or less difficult to keep up with himself. Naturally, any mental tension will affect the fingers adversely. So in order of clarity by means of transferred accents, to develop a higher degree of coordination repeat the scale in a given rhythm, letting between mind, fingers and bow, let him each successive repetition serve to transexperiment in further rhythms, for exam- fer the accent, and continue repeating unple, six-four, two-four, three-eighth. Each til the passage comes to rest on an ac new rhythm should be worked out system- cented beat. In doing this it is of extreme atically and patiently, including of course importance to keep the same slur figure pronounced accents. These added rhythms will aid greatly in improving mental and Now take up the study of broken chords

picture; the fingers executing it. Now let us turn to triplet rhythms, the scales. notes under one connecting tag. Is a any execution it also belone by the exercises should be practiced also in may serve as a pattern for practice prodouble dotted rhythms:

plan through each of the given rhythms. digital coordination, the mind forming the through three octaves, employing the same plan of procedure which was followed in

For those passages lacking fluency and

VIOLA VIBRATO FOR VIOLIN STUDENTS By Albert Green

VIBRATO on the viola should differ tice. Undue strain at the shoulder or neck neck and shoulder in trying to support position and practice a wrist vibrato. This VIBRATO on the viola should direr tice. Unone strain at the shoulder or next neck and shoulder in trying to support position and practice a wrist viorator materially from that used when them holding the viola will cause the the viola and leaves the left arm free to is done by slowly moving the hand back materially from that used when when houng the viola will cause the tor viola and reaves the left arm free to is done by slowly moving the name the playing the violin. The viola vibrate joints and muscles of the left arm to convibrate without fear of dropping the in- and forth with the movement emanating should be wider than the violin vibrato tract or stiffen. In order to pursue properly strument. because, in order to obtain the amount of the study of a correct viola vibrato it is

because, in order to obtain the amount of the study or a correct vious vibrato it is first necessary to produce the first necessary to produce the first necessary to be certain that the left each has its duty to perform in the vibrato, arm to partake of the motion without the vibrato, the hand must travel a arm is relaxed so that motion in the finger, The finger, of course, must be pressed wrist itself having any part in it. viola vibrato, the hand must travel a arm is relaxed so that motion in the niger, and it is relaxed to the string when the vibrato is an elsow joints is not retarded by firmly upon the string when the vibrato is After becoming thoroughly familiar with a string when the vibrato is a string when the vibrato rea. stiffness.

The viola is very sensitive to a vibrato

In the early stages of vibrato study, it recessary, it may rest lightly upon the they should be combined, so that we have

The viola is very sensitive to a vibrato that is unever or irregular. A faulty will be found helpful, in supporting the string. With the instrument held again the a vibrato may be due to stiffness in certain viola, to press the scroll against a wall. will, as previously described, place the section of the production vibrato may be due to stiffness in certain viola, to press use become against a wait, as previously described, place the secjoints of the left arm or to incorrect prace. This does away with undue strain of the ond finger on the D string in the second the fingers, wrist and elbow joint and even

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motion of the entire relaxed arm is ob- and second, uniform width or amplitude tained, should the pupil proceed with the An irregular vibrato will result in unmastery of a speedier vibrato. A wrist vi- certain, amateurish tone production. There brato is then practiced with all fingers are times when the tonal quality desired upon the strings in all positions. It is this by the performer may necessitate a slight vibrato that is used most of the time when change in speed or width of the vibrato;

very difficult to perform. Here the elbow justified. vibrato, with movement also taking place in The vibrato should start as soon as the ne upper arm, is more advisable. Some tone begins or immediately thereafter, and students may find this style of vibrato also should stop only when the tone has fin-Music is a universal language more practicable when playing in a low ished. Once a tone is begun, the type of and like the language of speech position upon the C string. This is a mat-

Pressure With Speed

fingers upon the string and a tighter chin grip are permissible. The viola need no Learn to analyze compositions—to grip are permissible. The viola need no. In the final analysis the best typic of get an inimate knowledge of the intension of the composers of the properties of the composer. You get at a real any difficulty arises, however, it should be held firmly by the chin and shoulder, the understanding of the basis of phrasing studied before a mirror to ascertain any arm relaxed and the fingers pressed firmly and accent, which is interpretation, fault in the physical movement and then it upon the strings. should be practiced with the viola supported against the wall as was done in the elementary study.

Two things are necessary to a correct

in the shoulder. Only after a slow regular (only varied at the will of the performer),

but this does not mean, however, that a In the high positions a wrist vibrato is vibrato which is irregular at all times is

In a high position on the A string the width of the vibrato should be made smaller, to conform to the length of the if you have not studied the subject you should not delay any longer.

SPEED OF THE VIBRATO having string which is in vibration; and conjugate the subject of the string which is in vibration; and conjugate the subject of the subject of the string which is in vibration; and conjugate the subject of the subj versely, in a low position upon the C string the vibrato should be at its widest.

The thumb should not be clamped to the neck of the instrument so as to retard free movement of the hand. Where this condition exists it is advisable to practice vibrato vibrato. First, a uniform speed at all times without the thumb touching the neck.

The Young Left-handed Violin Student

By J. W. Hulff

child who comes to the studio with the does not mark a child as abnormal or unconviction that he has a serious drawback healthy, and that it is not wise to attempt for the study of the violin-the instrument the curbing of a left-handed tendency. Doc-

teaching of children for the past twenty- eventually result in speech defects such as four years, has had this question presented stuttering and stammering. Experiments to him many times; and has never found have shown that these symptoms disappear that left-handedness is a barrier to the immediately if the child is allowed to work

It is interesting to note that up to the him. the actual lessons can you form an in-telligent opinion of the real merit of this remarkable method of music instruc-tions of the real real property of the r was customary to finger the violin with the self in the place of a new student and try They will show you how quickly you right hand. Arcangelo Corelli (1653-1713), to realize his reaction if a teacher insisted can equip yourself for greater things in a famed Italian teacher in Rome, who did that his lessons be taken left-handed on a a musical way and make more money more than any of his predecessors to place "left-handed violin." How relieved and violin playing on a firm foundation, un- eager he would be if allowed to continue Get Catalog and Sample Lessons of doubtedly influenced his pupil, Francesco the lessons right handed, assuming, of our larmony course or any of our Genninani, to advocate holding the violin course that he were right-handed, on Harmony course or any of our control of the control of the course that he were right-handed to the course the leaves office courses which interest you the on the left side. However, the latter is Tell your left-handed student that many must as this will place you under no credited with being the first publicly to of the world's greatest men and women

necessary to disabuse the student's mind is not a handicap or anything to be ashamed of the idea that he has a handicap to be of. By all means let him play left-handed ashamed of. Then it usually becomes nec- if you see, after the first two or three essary to convince the mother of the child lessons, that it is impossible for him to be Chicago, Illinois that close application to work and study comfortable otherwise. will not bring on a nervous disorder, and that being left-handed will at no time be many times, that a left-handed student, treated as a "problem."

what the parent may say or think about it, right-handed player. In reviewing the list the first few lessons should be given with of students who have become exceptionally Chicago the violin in the left and the bow in the proficient violinists, it was found that right hand. Often a left-handed child can many of them were left-handed. Of these be taught to play right-handed, but if he proficient students there was one who to becomes irritable and discouraged, and his day is heard daily over a national radio progress is thereby seriously hampered, the network. He is a left-handed player who teacher should unquestionably allow the was not forced to play right-handed after

Right-handed, left-handed, ambidextrous. number of other mature left-handed Left-handed students who succeed in be- players, is impeccable; there is something, in the ambidextrous class, but it is worthy hand and wrist that makes for a correct of note that they are seldom found.

"It is an absurd error to suppose that fine soloists cannot succeed in en-

semble work or as accompanists. Those who fail have been poorly grounded

What about the young, left-handed agreed that the fact of being left-handed Let us give you free, a practical that is said to be the most difficult of all? for steel that one the currong or a nett-handou tenueity. Doe demonstration of the thoroughness of the writer, who has specialized in the left-handed child to use his right hand the funivarily Extension Conservatory teaching of children for the past twenty-eventually result in speech defects such as The writer, who has specialized in the left-handed child to use his right hand will and play in the way that is natural with

colligation whatever, you have every-recommend bowing with the right instead the fields of music, art and the sciences thing to gain and nothing to lose, of the left hand. As a rule, when the left-handed child per cent of the population is composed of thing to gain and nothing the commences the study of the violin, it is left-handed people; that being left-handed ested. Try the Lessons, then decide commences the study of the violin, it is left-handed people; that being left-handed sted. Try the Lessons, then decide commences the study of the violin, it is left-handed people; that being left-handed sted. Try the Lessons, then decide commences the study of the violin, it is

> The writer has proven, not once, but given the average latent talent and love for The writer has found that, no matter the instrument, is never surpassed by the student to become a left-handed player. the first three lessons. His tones are a de-Every student is grouped as one of these: light to hear. His vibrato, as that of a coming right-handed players are, of course, it would seem, in the muscles of the left and most pleasing vibrato. Do not dis-Medical men and leading educators seem courage your left-handed pupil.

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Answered

By Robert Braine

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When by the must addressed to the following block with the block of the control of the following block of the block of the following block of the bl

be detained from the advertising columns of The Etude and other market pair incidions.)

Maggini Villin Dates. Again in the case of the work of the helds of his violius with the case value of the theory of the th

that in late years the American violin makers in the many properties of the late works of the late of

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Bands and Orchestras

(Continued from Page 767)



small ensemble the saxophone is unduly obtrusive and refuses to fit proportionately tiously upon the saxophone. Perhaps cominto the body of music. Only in the full posers will exercise care in writing for this orchestra does it receive the background much abused instrument. If so-and it is necessary for the ultimate achievement of difficult to understand why it should be its capabilities. Here, amid a restraining relegated to the limbo of forgotten fashions influence, it can sing a pean of praise or a -it will assume a definite and important Home trial, Easy payments. Write us fee free book on whichever her trument inference you most. Men singular but sincere speech.

The Camel Train, which will be played

"All aboard for Arabia. Turn the engine

dred and twenty degrees in the shade. How

American composer, Albert Mildenburg,

which will be played by

It has been argued that as a purely melodic voice the saxophone falls miserably short, but perhaps composers should bear the blame for not sounding the true depths of the instrument; for it is possible to where A cur, read to popularity you at one that blends easily, is bright, incisive starts on a Compromise that might adapted to a Compromise that might adapted to a Compromise that are the property of the compromise that might adapted to a Compromise that the compromise that might adapted to a compromise that the control of the compromise that the compromise that the compromise that the compromise that the compromise the compromise that the compromise the compromise that the compromise that the compromise the compromise that the compromise the compromise that the compromise the compromise that the compromise that the compromise the compromise that the compromise the compromise that the compromise The point to be observed is that in a to tickle the palate of humanity's dilettante

Perhaps other ages will look less cap-

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DECEMBER, 1936

* * * * * "Music is the mirror which most perfectly reflects man's inner being and the essence of all things."-Moore.

(Continued from Page 759)

WHY HERE we are, right at a Persian market place. Did you ever see so many kinds of fruit at once? Melons by the thousands, red cherries, grapes, apricots, plums, peaches, pears, figs, strawberries, raspberries, currants, gooseberries, and dates, all at the same time. Here are all the flowers of Europe and many of the Orient as well. Here too, are the vendors of all kinds of cloth and cooking utensils. There on the side is a showman. Look! He has a tiger from the Persian mountains, in a cage. The camels, coming in a caravan, are frightened and try to stampede, but the drivers keep them in order. Hundreds of beggars hold out their ALL OUT for Arabia. Phew! Feel that hads for 'blashessh.' A beautiful princess and the heat. It is like a furnace—one huments in a palanquin, carried by her servants. She watches the fakirs and the snake can that crazy dervish over there whirl charmers. She departs and we hear the around and around in the sun, shricking music of the camel-bells in the distance. We like a wild man. Hear those drummers shall now hear In a Persian Market by the beating such a funny drum while that girl well known English composer, Albert W. is dancing. Where do all the camels come Ketelbey, as played by ...

Editor's Note:-Of course you teachers Hooded men carrying rifles pass mysteri- and pupils will want to go upon Voyage ously by. The muezzin at the top of that No. II. But we want to know how you like minaret is calling to Allah. Twilight falls this musical trip. Please write us a postal rapidly, as we are near the equator. Night card and tell us what musical countries again brings the magic charm of the East you would like to visit through another as we hear the Arabian Night, by the aeroplane program. Just send it to Musical Tours, The Etude, 1712 Chestnut Street, Philadelphia, Pennsylvania.

Home Work

By Albertha Stoyer

WHEN piano pupils in the earlier grades neglect their rhythm and seem hazy about the imperity assigning them, at each lesson, the time, try assigning them, at each lesson, several lines of music in which the counts several lines of music in which the counts are to be written out as home work as in this example from A March of the Toys

proves their rhythm, and also helps them A few weeks of this kind of drill im- in their public school music.

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Eight Hands on One Keyboard

(Continued from Page 770)

quartet, Mr. Hobart D. Hewitt of Bur- was immensely pleased, Mr. Hewitt died lington, New Jersey, arranged it for four on Easter Sunday, March 27, 1932. players. It brings out the military signal of a trumpet and drum. As a quartet, it 15. Gavotte Pulcinella, by Missa of a trumpet and distributed is particularly pleasing, if the players come out in succession, that is, the first player

GAVOTTE is the name of a dance out in succession, that is, the first player

Pulcinella is one of several factors. does the first part alone; without a stop, names for Punch, of "Punch and Indo" the second player joins at the second part; fame. The music has something of the without a stop, the third player joins in the trio; then, after the second bugle call, the fourth player joins, and all four are French peasant dance, similar to our so busy to the end. This gives the audience called square dances. It was a refined

10. Noël Enfantin, by Missa

'A CHILD'S CHRISTMAS CAROL" 16. Le Régiment de Sambre-et-Meuse, by Planquette-Missa Missa, the French composer, here gives us beautiful quartet, to which he added the AND MEUSE is a patriotic song ever popular Adeste Fideles, or O Come written by Robert Planquette. The ar-All Ye Faithful, used at Christmas time.

11. Les Noces d'Argent, by Chaminade

HIS quartet, called "The Silver Wedding," was written for the occasion of a grandmother's twenty-fifth wedding anniversary. Married at seventeen years of age, she had twin girls who married also at seventeen. They each had twins, the one had two girls; the other, two boys. This extraordinary family consisted then of four little cousins, all of the same age. They were all seven years of age when the Silver Wedding was celebrated for their young grandmother. They already played quite nicely on the piano and had great success in interpreting this little piece.

12. Fête des Vendanges, by Missa "VINTAGE FESTIVAL" is the English for this number. This particular quartet is for the grape gathering season. "Vintage Festival" time, which the French people evidently celebrate.

13. Cloches and Carillons, by Missa THE English title for this number is "Bells and Chimes." Some European places are noted for their fine bells, which are rung at different times of the day. The composer here gives us his idea of bells and chimes arranged for four players at one piano. It is sacred in character and is probably the only arrangement of its kind on the market

14. In the Procession March, by Hewitt

TT WAS in 1911, while Mr. Hobart D. Hewitt of Burlington, New Jersey, was working as critic for the Theodore Presser Company, that Mr. Presser made the remark that a quartet for four players at one piano, in which the four would be constantly playing, could not be written. He contended that the hands would become entangled. Mr. Hewitt told him it could be done, so In the Procession March was the result. Mr. Hewitt's own children, two girls and a boy, and their Aunt, played this quartet in their own home. Mr. Hewitt came from a long line of excellent musicians, and was the first American composer to write for four players at one

Having learned of the success of the Newhard Piano Quartet of Bethlehem, Mr. Hewitt wrote in 1929 another eight hand piece, entitled March Majestic, which and wrote many valuable text books on he dedicated to the Newhard children, music. He was professor of Harmony at Strangely enough, the composer never the Paris Conservatoire. He was born on heard the piece until the four Newhards paid him a surprise visit on March 15, 1931, and played it for him, the occasion being his 79th birthday anniversary. It publisher. It was played by the following is unnecessary to say that the composer

whimsical character of this little mechanical clown. The gavotte was originally a dance, which was enjoyed by the best people, including the kings.

THE REGIMENT OF SAMBRE rangement for military band was made by Rauski; and for orchestra, by Turlet. It was sung around 1867, at a Café Concert Ba-ta-clan, at Paris, by the baritone named Lucien Fugère. Planquette, the celebrated composer, wrote a number of operas, including the well known "Chimes of Nor-mandy." Le Régiment de Sambre-et-Meug was one of the most popular melodies of the World War. Edmond Missa, the French composer, arranged this selection for four players at one piano.

17. Fancuses et Faucheurs, by Landry

HAYMAKERS AND MOWERS is the English title of this quartet. According to the records, Albert Landry had in mind country fellows full of nonsense, working in the hayfield. It is a lively number that appeals to young students. It was played for the first time at a pupils' recital given by its French composer,

18. Le Départ des Chasseurs, by Lack

DEPARTURE OF THE HUNTERS is the English for the name of this spirited march arranged for four players at one piano. It was played for the first time at a pupils' recital given by Mr. Theodore Lack. There are many educational and technical works by Mr. Lack on the music market; but he is especially remembered for his charming salon pieces. of which the most successful is perhaps. his Idilio in A-flat.

19. Marcia Festiva, by Fasanotti

THIS selection is a gay Festical March, with music which is clearly descriptive. A number of these quartets were dedicated to certain players, but we have no such record in this case. Fasanotti was an Italian composer and wrote about two hundred compositions for the piano, including fantasias, transcriptions, original numbers, studies, exercises, and "50 Preludes in Major and Minor Keys." He received several coveted prizes for writing sonatas. Most of his music was published by the well known Italian house of G. Ricordi. Ricordi was a former pupil of Fasanotti.

20. Galop-Marche, by Lavignac THIS quartet is a grand concert num-ber. It is brilliant and its proper performance requires a well developed technic. Lavignac was a French composer

January 22, 1846, and died on May 29. 1916. This quartet was heard for the first time at the home of Achille Lemoine, Paris

(Continued on Page 810)

OHESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkens

Professor of School Music, Oberlin College Musical Editor, Webster New International Dictionary No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Mensures 9 and 12 have this rhythm :

If you play the laner double-strumed notes together with the percedlag octave, you will not be seen to the percedlag octave, you will not be you have been a seen to the percedual to the percedu

with condensed information about Indian sons, Negro-super, cowhoy sungs, and so on; sons, Negro-super, cowhoy sungs, and so on; sons, Negro-super, cowho sungs, and so on; sons, son

of laken on each bord at a tempo of about tempo of about 1 = 120 with a step to each two beats. Would you be good enough to advice see what is your opinion is the proper of the see that t

a dignified treatment. With these details in mind, I should play the March on the organ at j = 69-72, in any case slower than j = 80.

Golliwogg's Cake Walk.

at j = 00-12, in any case slower than j = 00, and of the point is spended.

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Conductor's Beats.

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Bricks Without Straw

By Neva M. Hageman

HEN the depression knocked the props from all our routine plans, and our family was forced to move performances up to the standard of a real from the place where the writer's music recital, by dressing each child in the class had been solidly and substantially an tume of the country from which his folk institution, it was hard to begin again, song came, New faces, new surroundings—no pupils, no income. Finally a small school engaged me for one day a week, at a wage so small there was a temptation at first to turn it down. But it was an opening, and had to be managed in some way that would develop into something better.

The school had a piano, but no other quipment for their orchestra. Six of the children had instruments at home; the rest were doomed to play the piano. Only one or two of the sixteen were at all interested in piano-they preferred to play in an orhestra. Talk about bricks without straw. You may feel like finding a brick to throw at any music teacher who would attempt a project such as here described, but before you do, try it yourself, and you will find that no course in a college of music could be so interesting or instructive.

Musical Milk Bottles

the first week, and having them write these and strings, but otherwise the instrumen notes on music paper which they made was the work of the children themselves themselves. Next week three more notes Aside from a lack of sonority in its tone, it were taught, and the children were put to did as well for our purpose as a real in finding musical tones on other things than strument. Then one of the little girls idling the piano. By the end of the second week at the woodpile, discovered that a certain they were playing Hot Cross Buns, Mary piece of wood sounded like the A to which Had a Little Lamb, on, believe it or not, home made marimba of coffee cans and collected enough pieces of various sizes to milk bottles, filled with various amounts of have a xylophone of two octaves. The only water. The coffee cans did not tune with expense to this instrument was the ball the piano, but the bottles did. We tried shaped hammers with which to play it. tumblers but they broke so easily that the change was made to the tougher bottles, trips to the music store were made to take With the help of the regular teachers the measurements, and to study the way the children contrived home made drums, and instruments for sale there were made. The discovered that they could play them owner was mightily interested and gave us marimba style, also, as the various sizes an old bass drum. By the time for the had various tones. They made little kazoos spring music festival and our recital, the of pipes and tubes, and sun flower stalks children were playing the songs in the first with pith removed. By placing oiled tissue year orchestra books, and practically every paper, such as comes in bonbon hoxes, thing in the "Golden Book" and hymnals, over one end and blowing through a small and with an understanding far beyond that opening punched in one side, they had fine of many grown up musicians. They had not parents all knew how to play upon.

While creating this interest in owning make their own instruments, if necessary. an instrument of their own, we kept on teaching new notes on the staff, and how spring we were no longer a stranger in the to play the instruments at hand. Each child community, and we had many private ok his turn in handling the violin, guitar, ukulele, horn and mandolin, and soon all

could play very simple tunes on them.

studied, and before the end of the first while, at the same time, helping the family menth each one could play at least ten purse financially, was well worth the time

The Work Continues

THE SECOND MONTH we started playing together the folk songs and tunes that come within the range of one others in playing on the home made instruments, and the real ones, including the piano. There were usually two at the piano. playing the tune with both hands. By the end of the third month those who had decided to "major" in piano, could read bass notes fairly well, and this made our orchestra more real.

Santa brought several instruments to various homes, and by January we had an orchestra of which we were very proud. It played all of the songs used in school. There was still need for a violoncello and xylophone; also some of the children had outgrown their home made instruments.

One of the boys who had made several THE START WAS made by teaching instruments, started to work to make a gro-the children three notes on the staff cery box violoncello. We bought real pegs she tuned her violin. Before long she had

In order to carry out this project several vibrators, far superior to the combs their only learned to read notes and to copy their own music, but they had also learned to

By the end of the school term in the pupils and several orchestra groups. Two school boards had called, proposing that imilar work be done with their children Folk songs of various countries were So the little project of becoming acquainted frem memory on one or more instruments, spent. It need no longer be considered makas well as copy the music for them in ing bricks without straw.

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Music Extension Study Course

(Continued from Page 768)

Airplanes and submarines, much more grade one-and-a-half. clamorous and dramatic to the average adult, offer practically no rivalry to the fascinations of the train in the child mind. The verse which accompanies this little time is very dever and adds to the attraction of the piece.

The melody is divided between the hands, and no harmonies are employed. As a matter of fact the hands at no time play together. This little piece may be used very effectively in the preparatory grade.

SANTA CLAUS IN TOWN

By WILLIAM MUNN With the Great Day only a matter of weeks distant, this little tune appears at the psychological time for a Christmas assignment. The mood of its measures is merry, naturally. The right hand carries the theme against a simple chord accompaniment in the left hand.

At measure 17 the left hand picks up the melody and carries it until measure 25 is reached, at which point the right hand again presents the opening theme. Words are supplied to help establish the proper holiday mood. This piece ranks about second grade in difficulty.

THE JOLLY WHISTLER By L. E. STAIRS

This piece played Scherzando (playfully) consists of a melody for the right hand against an accompaniment in which the left hand plays small chords on the "off" rlythm, for the average student who may whistling of the title character. The obvious the piece ends at Fine,

for an elementary piece. Children love a procedure is to have the pupil whistle this train, whether it be a toy or the real thing. part as well as play it. The piece is about

OUTDOORS By Francesco B. DeLeone

Another first grade tune which develops melody playing against a left hand which is stationary for the most part, although at the end of the piece both hands move along in parallel tenths

In this little number phrasing and legato playing should be emphasized.

CRICKET ON THE HEARTH By A. Bennet

This little piece is designed to develop single note staccato in melody playing in the right hand, while the left hand supplies a staccato chord accompaniment. The staccato work in the right hand alternates at intervals with a three-note legato phrase Grade one-and-a-half, this small number is melodious and interesting.

WHEN TWILIGHT FALLS By C. HUERTER

Charles Huerter presents this month a little nocturne for the early grades. The melody lies in the right hand in the first theme, against a broken chord figure which produces a drowsy effect if played deliberately and in a manner as monotonous as possible.

The second theme, beginning measure 21 is in the key of the dominant and should be played at slightly faster tempo. In this heat. This feature affords a good study in theme both hands play strictly legato, with more prominence given the right or melody The last line is intended to represent the repetition of the first theme—D. C.—and

Something New About Dixie

By Ada Bedell Wootton

OF THE THOUSANDS of people to The fact that this part had no words is whom Dixie is as familiar as America. only a few, living in and near Emmett's old home town, Mt. Vernon, Ohio, are aware that Dirie had a third part, which Emmett Mt. Vernon, was taught Dirie, by Emmett wrote and never omitted when playing his noted song.

This third part was written as a "walk around," and had no words, simply action, when the singer could strut, twirl his cane, or mustache, and perhaps slyly wink at a girl on the front row, Here is the melody.

it from a possible oblivion; known to the world at large.

DECEMBER, 1936

Emmett and Baltzell played together for dances, and in cafes for years, and many a Sunday found Emmett trudging across the fields to the Baltzell home, with his fiddle under one arm, and a chicken under the other-the latter to be transformed by Mrs. Baltzell into Emmett's favorite dishchicken potpie.

published song; yet Emmett's old crony and

fellow fiddler, John Baltzell, still living in

himself; and he assured me that the com-

poser never failed to play the "walk-

around" with the song.

Baltzell, in later years, became a champion old time fiddler. He has made many records for victrola companies, and appeared on numerous radio broadcasts, from Cleveland and Columbus, Ohio, with the writer at the piano.

The walk-around given above, I jotted down as Mr. Baltzell played it, thus saving it from a possible oblivion; for it is un-

* * * * * Music, Heavenly Maid

"The tendency to abuse liberty and allow it to degenerate into license has shown itself in every new movement of the mind. The Romantic movement in the literature of Germany and of France produced similar results in looseness both of writing and of life. As Canon Farrar once put it, the rallying cry of Zola and his school, 'Art for Art's Sake,' really means in their mouths, 'Mud for mud's sake." - John C. Fillmore.

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> Francia Buscau de Investigation U. S. DEPARTMENT OF JUSTICE WASHINGTON, D. C. September 19, 1936.

Mr. James Francis Cooke. Editor, The Ftude Music Magazine, 1712 - 1714 Chestnut Street, Philadelphia, Pennsylvania.

Dear Mr. Cooke:

I have received your letter of September 9, 1936, and read with the greatest of interest the editorial entitled "Whither Youth?" which was published in the September issue of the Ftude Music Magazine.

T am grateful that you called my attention to this editorial. It is indeed true that nothing should commend greater interest and effort than the problems of directing greater interest and effort than the problems of directing youth into those paths which will ultimately lend to solid and useful citizenship, with its attendant happiness. It is a source of constant sorrow to me to observe the statistics and cases which pass over my desk indicating the alarminess. ing perticipation of youth in crime. I believe that editorials such as "Whither Youth?" are very beneficial in acqueining the readers of this country with the part which they must take if juve mile delinquency is to be reduced.

Your gracious statements concerning the accomplishments of the Federal Bureau of Investigation are sincerely appreciated.

With best wishes and kind regards, I am

Sincerely yours.

Edgar adoorer

The Good Lesson Tree

(Continued from Page 758)

the town, and people dropped in to see this A musical program was given, carols sung wonderful little creation. Later on it lost and a breakfast served, which was truly many needles in the warm studio, but was a merry one. The tree was then dismantled, so covered with its fruits of practice hours the student having the most ornaments rethat needles were not missed.

Long strands of sparkling silver trim- tree, as the grand prize. mings draped the tree, these representing special awards for earnest effort, and for fine results. Last of all, a beautiful star was placed on the topmost branch, and the new decorations for their own Christmas Studio Christmas-Tree was ready for the trees at home. Christmas party.

with their mothers as guests, and with the spirit of the season carried right into the much adorned tree as the center of interest. studio work of the New Year.

ceiving the large star from the top of the

The day before Christmas all juniors our holidays solved, the usual slump of the assembled in the studio at eleven o'clock, Christmas time avoided, and the joy and

Eight Hands on One Keyboard

(Continued from Page 806)

well known pianists: Francis Thomé, An- ing the performance, which was comical. toine Marmontel, Theodore Lack and the The pianists were Arnold Dolmetsch, Leon

THIS is one of the most difficult selections written for four players at one School Flag March..... A tions written for four players at one streng streng regions, by the French composer, Van Calt. Arr. by Preston Ware Orem Some say that Van Calt and Lavignac Introduces Diric and The Star Spangled Some say that van Carl and Lavignac in Banner were one and the same person, that the assumed name was used by Lavignac in Sunbeams at Play.

nival in Paris, and records say it was a The Robin's Morning Song..... great success. There had been a humorous Matinée de Printemps.... side to it. It seems that certain extremely Minuet stout people annoyed their neighbors dur-

composer, Albert Lavignac, all now dead. Lemoine, André Wormser and Adolph David, all stars at the Paris Conservatoire. 21. Bolero-Fanfare, by Van Calt An Additional List of Eight Hand (One Piano) Pieces

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cial prices on music hooks to lay in a supply of needed material for the after-holiday

The Cover for This Month Not every old



Tim, and so it is well bine at Christmasand fall upon the ears of those who have let their lives grow somewhat cold and barren tion to The ETUDE? Just think of the pleas-in aspects concerning their thoughts and month, from reading The ETUDE. Imagine actions toward their what an inspiration its regular visits would

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Indeed, we shall not forget the beautiful flaming poinsettias that we too have adopted. We like to feel that no matter where our friends may be, they are part of the great Presser family at Christmastime. We are just as much interested in our friend in the torrid land, as we are in the little girl who lives near the Arctic circle, who wrote: "The ETUDE, the music I get from Presser's, and the radio, go a long way to help all of us through the long winter nights." After all. Christmas is a period blessed largely by remembering the spirit of the Babe of Bethlehem, a time for erasing old sorrows, all troubles, old grudges-a time for starting anew with a finer outlook, more tolerance, more hope, more love. Let a blanket of forgiveness fall like snow upon the past, so that we may all look forward to a springtime of joy.

On our fifty-fourth Christmas, we greet with sincere grati-tude our friends in all parts of the world, and wish them a

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noted landscape painter, and her grandfather, T. S. Wall of New York, a well known

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book publishers. This artist, Miss Florence McCurdy, was previously presented to ETUDE readers through her cover on the May, 1933, (S. A. B.) issue. Miss McCurdy was horn in Oaks, Pa. issue. Miss aucurdy was norm in Oaks, Pa., and studied at the School of Industrial Art in Philadelphia and at the Pennsylvania Academy of the Fine Arts in Philadelphia. Her great uncle, W. G. Wall of Dublin, was a

many opportunities to substitute for, or to supplement, the senior choir.

Junior choirs usually are composed of Junor cnors usually are composed of young people in the high school ages, and specially arranged music is required for them. All parts must remain in a limited voice compass, especially that for the young men, for whom hoth tenor and hass parts of the average anthem for mixed voices are too extended.

Young People's Choir Book is in a comfort Young reopies Choir Book is in a comfortable range for these young men singers, and frequently is given the melody line. Both the soprano and alto parts also are confined to a limited range, suitable for immature voices.

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cessful classes of juveniles, one of the stu-dents in these classes having been Dorothy Gaynor Blake, her daughter, who now supcopy of this unusual, but very useful every choirmaster. Here is an opportunity to secure that copy by ordering it now at the special pre-publication price, 25 cents, post-paid. The sale of this book will be restricted to the U. S. A. and Its Possessions.

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The haritone part of the numbers in

plies the descriptions and illustrations for During this month the publishers will continue to receive orders for copies of this unique volume at the special advance of publication cash price, 75 cents, postpaid.

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lovers, everywhere, the research work in pre-paring for the publication of the monthly installments of The Etude Historical Musical Portrait Series continues. Extensive corre spondence frequently is necessary in order to obtain photographs of composers and other contributors to the art of music, many of whom modestly assert their unworthiness to be included in the series. And yet, the standard by which the merits of those recorded is gauged, has been set high—only recognized composers, writers on musical subjects, symmic and operatic conductors, artists who lave appeared as soloist with major organizations, and those who have made some distinct contribution to the promotion or financing of the art are included.

For those readers of THE ETUDE who save permanent, readily-accessible reference age space for saving ETUDES, clip the pages containing it and either file them alphabetically, or paste them in a scrapbook. However, for the convenience of those not wishing to mutilate their copies of the magazine as well as for students in musical appreciation classes, music history, etc., the publish-The Etude Historical Musical Portrait page and these they supply at th nominal price of 5 cents each, postpaid. All back numbers are available.

This series began in the February 1932 issue and the alphabetical listing has now reached musical notables whose family name begins with the letter P.

The publishers, as stated at the beginning of this article, are much encouraged by the lavorable comment of readers on the usefulness of this series. Your comment, too, is welcomed on the use to which you put this comprehensive collection of miniature por-traits and thumb-nail biographies.

DECEMBER, 1936

Third Year at the Piano Fourth Year at the Piano By John M. Williams

To those thousands of piano teachers who have personally attended the lectures of Mr. John M. Williams, or to that larger group who have come to know his educational material through other means, the announcement of these two new books will be of decided interest. They follow after Mr. Williams' First Year at the Piano (\$1.00) and Second Year at the Piano (\$1.00) and carry the student to a considerable degree of pianistic pro

The Third Year at the Piano, which will der the big top" reveals The Acrobat, The be the first of the two hooks to be released det the sign of the death of th with studies illustrating various technical problems by such writers as N. Louise Wright, Frances Terry, Allene K. Bixby, Stephen Heller, J. Concone, Carl Czemy, Carl Kölling, and Arnoldo Sartorio. Of spe-cial interest are the adaptations from Chopin of such favorites as the Fantasie-Impromptu; Barcarolle from the Nocturne, Op. 37, No. 2; and the Trio from the Funeral March. The choice bit is a simplified version of Ethelhert

Nevin's famous Gondolieri from the Suite A Day in Venice in the Key of F Major. There is yet time to order copies of these two hooks at the special advance of publication cash price, 50 cents each, postpaid.

Two-Voice Inventions Three-Voice Inventions

(Bach-Busoni) English Translation by Lois and Guy Maier Busoni not only estahlished his position as one of the greatest among piano virtuosi of all time,



but he also proved himself a master teacher, a gifted composer, and a superior editor. Among his greatest contributions to the realm tions of Johann Sebastian Bach's Two-Voice Inven-BACH tions and Three-Voice Inventions. In these editions, Busoni throughout each volume gives with clarity an insight into the real qualities of these inventions, the manner of rendering

injected, the tempo to be followed in each instance, and the fingering or choice of fingerg for a comfortable rendition.

All of these details in Busoni's editing make the inventions mean something more to the pupil than progressive steps in tech-nical development. Busoni's editing seeks to develop appreciation for the musical worth of the inventions and particularly to a consciousness of the form in musical composition.

various ornamental figures, the desirable phrasing to use, the dynamic qualities to be

The splendid new editions of these two vol-umes to be brought forth in the Presser Collection series faithfully give piano students of the United States the benefit of Ferruccio Busoni's interpretations and editings through practical and authoritative English translations made Lois and Guy Maier.

The hook containing the Two-Voice Inventions may be ordered in advance of publication a the cash price of 30 cents a copy, postpaid. The hook of Three-Voice Inventions may be ordered at 30 cents a copy, postpaid. The sale of these hooks will be limited to the H. S. A. and



Twelve Negro Spirituals Arranged for Men's Voices By F. A. Clark

The traditional melodies of the American negro lend themselves readily to modern har-monization, and in the hands of a skilled musician of that race, many startlingly orig-inal effects are obtained. The arranger of this group has endeavored to set down texts and tunes as he learned them as a hoy in the

limited experience, and also to high school

young men's singing groups.

Note the contents: Deep River; Goin' to Shout; I Couldn't Hear Nobody Pray; Go Down, Moses; I Know the Lord's Laid His Hand on Me; Swing Low, Sweet Chariot; Rise, Shinc; Stead Away; Bye and Bye; This Little Light of Mine; Got a Home in That Rock; and King Jesus Is A-Lis'enin'.

While the mechanical and editorial work on this book is in progress, orders for single copies may he placed at the special advance of publication cash price, 15 cents, postpaid

Pianoscript Book for Beginners By Alberto Jonas

System is just as neces-sary in the education of the

piano student as it is in this country's marvelous school system of education. The modern teacher insists on modern teacher insists on term papers, hook reports and carefully kept records acript Book for Beginners will teach the young piano student to systematize his manent record of more important items.

Another pedagogical axiom taken into con-sideration by the eminent Spanish authority in making this hook, is that "things written impress themselves more securely in the memory." Everything in this hook is to he

written by the student. A similar hook, Pianoscript Book for more advanced students, has proven very successful and we have every reason to believe that teachers will welcome this new hook, especially designed for use with heginners. It will include a clear and concise discussion of the rudiments of music, rhythm measures, hand position, finger exercises, intervals and scales, etc., besides providing indexed spaces for various lesson notes and special exercisesboth hlank pages and pages ruled with staves.

The advance of publication price for a contributions to the realm of piano study are his edicents, postpaid.

The Sea Album Piano Solo Collection



things about the mighty ocean which challenge the respect and admiration of human heings, that it is little wonder composers of music have tempt the translation

of its wonders into their language. Then, too, those who travel the ocean, and those whose sustenance is derived from it, have always been picturesque characters, from the Pirates of old to the Jolly Tars of our day

For this alhum of piano music there has been gathered together a goodly assortment of pieces in the early grades that bear titles suggesting the sea. A hook of this kind should stimulate the imagination of young students-it will score a real "hit" with hoys -and it provides most interesting recital and recreation material

for junior pianists. While this hook is still in preparation for publication single copies may be ordered at the special advance of publicacents, postpaid.



Changing Your Address?

The Etude, like most other magazines, is mailed under special regulations set by the U. S. Post Office Department. These regulations require prepayment, by the subscriher, of additional postage on any copy that must he forwarded. If you are going to move, or have already changed your address, and have not notified us, please do so at once. Prompt notice (four weeks in advance, whenever possihle) will enable us to make the necessary samily circle. Mr. Clark has a facility for getting much find the way of fine harmony bleading from very simple arrangements, all parts within a limited voice range. The numbers in this adphastically, please be sure to give us your book will appeal to quartets and choruses of Old.), as well as your Y&R, address.



Presser's Concert March Album for Orchestra

The work of the engravers on this album is now completed and soon copies will be on the way to advance subscribers. Just as soon as the books are "off-press" the special ad-vance of publication price will be withdrawn, so the suggestion is made to orchestra lead ers, school music supervisors, etc., that they place their orders now while the special price is in effect.

Here is a complete list of the concert Here is a complete list of the concert marches in this book: Marche Fantarque (Poddini); High School Grand March (Kern); "Sglyvic" March (Delibes); The Bodguard (Suter); March of the Sea Gods (Ewing); Festival March (Grieg); Junios High Parade (Renk); March of the Little Lead Soldiers (Vierne); The Moon Rocket (Rolle); Ambassador (Suter); March pool (Kern); and Hungarian March (Art.

The instrumentation is as follows: Violin (ad lib.), First Violin, Violin Ob-bligato A, Violin Ohhligato B, Second Violin Viola, Cello, Bass, Flute, Ohoe, First B-flat Clarinet, Second B-flat Clarinet, Bassoon, Eflat Alto Saxophone, B-flat Tenor Saxophone, First B-flat Trumpet, Second and Third B-flat Trumpets, First and Second Tromhones (Bass Clef) or Britones, First and Second Tromhones (Trehle Clef) or Baritones, First and Second Horns in F, First and Second

E-flat Horns, Tuha, Drums, Tympani, and Piano (Conductor's Score). There is still time this month to order copies of any of the Orchestra Parts at the copies of any of the Occasital Parts at the special advance of publication cash price, 20 cents, postpaid; the Piano (Conductor's Score) 40 cents. The sale of this album will be restricted to the U. S. A. and Its Posses-

Something Better

Every now and then some one will be insistent upon getting a copy of a number that was published years ago but which, despite every effort on the part of the pub-lishers to introduce it, was so poorly received that a few years after its publication the wisest thing seemed to be to destroy the plates and dispose of the copies on hand as old paper. The fact that only some one individual found something in the number appealing enough to ask for a copy years later would not pay a publisher for using valuable storage space in keeping a stock of such a number. It is only when a composition make hundreds of friends that it becomes a prof-

table publishing venture.

The numbers which come up for printings to provide for stock replenishments are those numbers which are something better than mere paper and printing. Every active music lover benefits by knowing as many publica-tions as possible which are of a worth while character. It is for this reason that in these columns we present each month numbers selected from the printing orders of the past thirty days. Through PRESSER's liberal examination privileges, it is possible to become acquainted with any of these you would like

to request for examination.

(Continued on Page 814)



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THEORETICAL WORK

Gift Suggestions from Our Premium Catalog The selection of suitable Holiday gifts for

family and friends usually means hours of planning and shopping, right at the busiest time of the year for the average teacher and musician. Our Premium Catalog has proven such a time- as well as money-saver for many in obtaining appropriate gifts, that we believe more of our readers—perhaps you— would find it helpful in deciding "what to would find it helpful in deciding what to give." Before listing a few selected items from the complete, illustrated catalog, which we will gladly send to you without cost, we would like to explain that these articles are not for sale, but are offered as rewards for making new friends for THE ETUDE. In other words, we will send your choice of anything in the catalog, absolutely free, for securing one or more subscriptions to The ETUDE from fellow students, teachers or club mem-bers. Full payment of \$2.00 must, of course, accompany each order. Your personal sub-scription alone cannot be counted. Get your first subscription and send it to us today. Let The Errore supply you with gifts and save you money this Christmas!

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Bread Tray—Oval shape, with scalloped edge. Bright chromium finish. Size, 10½" by 5¼". Your reward for securing One Subscription. (Not your own).

Electric Toaster - Modern design, side toaster (two pieces at a time). Chromium finish. Complete with cord and plug. Two

Hostess Tray-Attractive, chromium tray, 0.35 12½" by 8" with four-compartment glass
.75 lining. Choice of rose or crystal. Three Sub-

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Cheese and Cracker Dish—New, square design. Chromium base and cover for center container which is fluted crystal glass. Very desirable. These Subscriptions. Desk Set—Six pieces (ink-well, blotter, calendar, letter opener, letter holder and pad) covered with genuine leather. Choice of red, geen, brown or blue. Pad size, 19° x 12°.

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Casserole—New design, perforated chromium frame, metal handles and genuine pyrex removable dish and cover. Very attractive. Five Subscriptions.



The design is a miniature grand piano in black and gald made as a clasp pin for music club and piano class insignia No.84A. Gold Dipped . . . 30c. No. 84B. Gold Filled (safety catch) 50c. (Please order by number)

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A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

MARIE CROSRY

In End. Ohlshoms, there lives the componer who have introduced to our readers this nonth because of the exception of the componer who have introduced to our readers this nonth because of the exception of the component of the exception of the ex

Compositions of Marie Croshy

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Advertisement

World of Music

(Continued from page 752)

THE PHILADELPHIA ORCHESTRA is reported to have made a three-year contract for weekly broadcasts over the nation-wide WABC-Columbia network, the programs to he sponsored by a number of leading financial institutions of the United States.

HOOK AND HASTINGS, for one hundred and nine years one of the most famous of huilders of pipe organs in America, has announced that the husiness will he liquidated and the factory closed at an early date. Among masterpieces by the company are the famous instrument in the Mother Church of Christian Science, Boston, and the great organ of the Riverside Church of New York,

MARY CARR MOORE, Los Angeles composer and teacher, has heen lately awarded a prize in the annual poetry contest of the a prize in the annual poerty contest of the Browning Society and also first place in a contest sponsored by the Women's Interna-tional Association of Aeronautics, for her song, "Wings of Flight"—which just makes so many of these scalps at her belt that we

IAN SIBELIUS, the eminent Finnish composer, received the degree of Doctor of Music, honoris causa, from the University of Heidelberg, as a feature of the celebration of the three hundred and fiftieth anniversary of this famous institution.

COMPETITIONS ONE THOUSAND DOLLAR AWARDS for young pianists, violinists and vocalists with additional prizes of five hundred dollars for the two hest opera voices; are offered by the National Federation of Music Clubs, in connection with its 1937 Biennial Conven tion. For particulars as to entry, write Mrs. John Alexander Jardine, President, 1112 Third Avenue South, Fargo, North Dakota.

THE WIENIAWSKI PRIZE of One hundred Dollars is offered by the Wieniawski Association, for a composition for violin and piano, five to ten minutes in length, suitable for close of program hut not to be a mere display of virtuosity. Further particulars may be had from Adam Kuryllo, president Wieniawski Association, 1425 Broadway. New York City.

LAKE PLACID CLUB PRIZES, amount ing to Fifteen Hundred Dollars, are offered for chamber and choral compositions. The closing date for choral entries is Fehruary 15, 1937; and for chamber works, March 20, 1937. Further particulars may be had from George Carroll. Lake Placid Club, Essex County, New York.

AMERICAN COMPOSERS, native or naturalized, may enter compositions for organ, piano, voice, violin, viola, violoncello, string quartet, or any combination of these instru-ments, and for a cappella chorus, to be performed at the "Festival of American Music," of May, 1937, by the Westminster Choir School. Entries close January 1, 1937. Inquiries may be addressed and scores sent to Roy Harris, Director of Festival of American Music, Westminster Choir School, Princeton, New Jersey.

THE PHILHARMONIC-SYMPHONY ORCHESTRA of New York offers a prize of One Thousand Dollars for an orchestrai composition ranging from twenty minutes to full symphonic length, and a second prize of Five Hundred Dollars for an overture suite or symphonic poem not longer than ten to twenty minutes. Entry blanks and full information may he had by writing to the Philharmonic-Symphony Orchestra, 113 West 57th Street, New York City.

ANTHEM CONTEST: One Thousand from Two Hundred and Fifty Dollars to Fifty Dollars each, for unpublished anthems. Entries close February 1, 1037, and full infor-mation may be had by addressing the Lorenz Publishing Company, Third and Madison
2 \$0.40 Streets, Dayton, Ohio.

THE ETUDE



THE JUNIOR ETUDE

Edited by ELIZABETH A. GEST

The Christmas Wish



Instrument Enigma

Ry Kathryn Meadows (Age 15) My first's in PERCUSSION But is not in SING; My next is in CHIMES And also in RING: My third is in CUCKOO But never in BIRD; My fourth is in SCISSORS,

Characters:

of you.

Nicholas?

they say he comes.

I am wishing for?

play more often.

JEAN'S MOTHER

GROUP OF CHRISTMAS CAROLERS

Christmas Eve. Furnishings include

JEAN (in dressing gown, looking out of

window): It is snowing again. I'm so

glad it will be a white Christmas. How

with the rush and everything. I know

she will be pleased when she finds you

MRS. SMITH: Hush. And why not, while

(Music of Deck the Halls with Boughs

of Holly and the sound of sleigh bells in

Mrs. Smith, do you think it is St.

JEAN: Sleigh bells! And Christmas carols!

MRS. SMITH: Bless your innocent heart.

Sure the good Saint will be around after

a while. It's on the stroke of midnight

you know all who tune in on the same

station at the same time hear the same

thing, no matter how far apart they

MRS. SMITH: That might be it. Listen

(The carolers sing The First Nowell

and Hark the Herald Angels Sing be-

JEAN: Christmas carols. How I love them!

Miss Towers let me learn some for my

Christmas lesson. Mrs. Smith, do you

think St. Nicholas will give me what

JEAN: A violin for my very own. It is

sweet of Miss Towers to let me prac-

tice on hers, but if I had my own I could

neath the window, growing fainter.)

MRS. SMITH: And what may that be?

In spring the patter of the rain

While birds in every woodland tree

There's music in the morning breeze

That ripples softly through the trees;

And busy bees among the flowers

Suggests to me a sweet refrain;

Just fill the air with melody.

I am keeping an eye on you?

the distance, growing louder.)

MRS. SMITH

But can not be heard My fifth's in ALLEGRO But never in TERM; My sixth is in BEETLE But is not in WORM; My last is in GOSSIP But never in TELL;

And now, let me ask you, What word do I snell? Answer: PICCOLO,

As Kay Practiced

By Abbie Llewellyn Snoddy There was a young lady named Kay, Who bracticed with ardor each day And if she once stopped Her standard sure dropped, As was seen in each piece she would play,

The Note-Fairies

By Dorothy H. Greenway "OH DEAR," sighed mother, "the keys are JEAN: How can he come to all the houses at midnight? Maybe it's like the radio: dirty again," She did so love to play a tune or two in the evening; and Beulah also loved to play right after supper, but some how she never could remember to wash her hands first (or perhaps she was too lazy). And mother did get tired of telling her about it every time. That night when she tucked Beulah in bed she had to remind her again about the dirty keys. Beulah felt rather guilty because she did forget to wash her hands before she played her new piece, and she had had a cinnamon bun for supper. So, when the house was quiet and every one in bed, she went down stairs with a damp cloth and prepared to give her mother a pleasant surprise in the

As she drew near the piano she heard queer little tinkling noises and saw little lights over the keyboard. Was she dreaming? Dozens of little fairies were there, each with a bucket and cloth, cleaning and polishing the keys.
"So there you are," exclaimed Middle

C Fairy, "a lot of work you have made

"Yes," said B-flat Fairy, "things were getting so bad that the Music Queen sent us down to do something about it and to punish the culprit."

"Oh, please," cried Beulah, "I was just coming to clean them myself. See, here is my cloth, and I promise that hereafter I will always wash my hands before prac-

At that moment the candle which she had been carrying, went out, and when she struck a match to relight it, the fairies had disappeared.

Thoughtfully she crept back to bed. And her mother often wondered what she had said to Beulah that night to make such an impression, hecause she never again had any trouble with dirty keys.

By Margaret Curle Mrs. Smith: Well, no doubt the good Saint will be considerate if his budget will allow it.

JEAN: Some day, too, I want to be a music teacher. Scene: Interior of small apartment on Mrs. Smith: And I think you'll be a chairs, couch, ironing board, at which Mrs. Smith is working, and table.

good one. (Chimes sound the hour of eleven off stage.) Eleven o'clock. It is getting late and I must be going. Let me tuck you in bed, and wish you Merry Christmas, and I hope you get your wish. JEAN (throwing her arms around Mrs. Smith): Thank you, Mrs. Smith and

soon do you think Mother will be home? MRS SMITH: Well dearie she will be Merry Christmas to you, too, working late to-night, About eleven, per-MRS. SMITH: I'll leave the small lamp burning in the hall. Good-bye. JEAN: Poor Mummie. She will be so tired (Exit Mrs. Smith.)

(O Little Town of Bethlehem is heard in the distance, sung by the carolers. As have done all the ironing. It is very nice the music ceases, the door opens and Jean's mother enters quietly, carrying a small tree, parcels and holly, and a violin case, which she places on the table.)

MOTHER: Oh, but I am tired. (Sits in chair a few moments while Good King Wenceslas is heard in the distance.) Well, I had better arrange these preents before Jean wakes up. (Midnight chimes are heard off stage.)

JEAN: (opening her eyes): Mother, Merry Christmas. I'm so glad you are here. Oh, what a dear little tree. Has St. Nicholas been here already?

MOTHER: It looks like it, dear. (Jean jumps up and runs over to tree, and spies we get a real freeze to-night, the ice will the violin case.)

JEAN: And, why Mother! Do I get my wish? How wonderful! Why, it is from Miss Towers (reading card), "With all good wishes to my best little pupil."

MOTHER: Yes, dear. She gave it to me and asked me to put it under your tree. She has a new one and will not need this any more.

JEAN: Now I can play whenever I wish, and I'll practice hard every day.

MOTHER: Play something for me now. JEAN: I will play my Christmas piece. (Jean plays Silent Night, Holy Night, as carolers join beneath the window on second verse, repeating in a pianissimo hum as the curtain falls.)

SONGS OF THE

SEASONS

BY. RUTH. E. MATTHIS.

And wisps of smoke from chimneys curl,

For elfish pranks 'neath harvest moons,

The snow flakes dance with rhythmic grace:

While gayly colored leaflets whirl;

And autumn winds play merry tunes

On wintry days, through empty space

But music reaches the sublime

Keep humming all the summer hours. In chiming bells, at CHRISTMAS TIME.

Do Or??

By Gertrude Greenhalgh Walker Once Will Rogers, the famous comedian, said, "There is very little difference beone means SUCCESS and the other means

failure."

So, which do you want? Do you want to be a good musician? Do you want to bring beautiful music into your home? Do you want to play in your school orchestra?

> Practice faithfully every day. Do your scales and arpeggios. Finger correctly. Phrase carefully. Pedal carefully. Memorize correctly. Play with expression. -Result-SUCCESS

Catherine's Finger Skates By Gladys M. Stein

"I do hope it freezes hard tonight," remarked Catherine, as she glanced out the

"Why all the anxiety concerning the weather?" inquired Miss Pastorius, her

piano teacher. "They flooded the athletic field at school this morning," explained Catherine, "and if

be thick enough for skating to-morrow." Nothing more was said on the subject for the next few minutes, but the teacher looked worried as she watched Catherine's

hands moving about on the piano keys. "Do you ever wear your ice-skates in the house?" she asked.

"Certainly not!" Catherine answered, "I'd ruin Mother's rugs and polished floors! Besides it would be hard to walk on those

narrow runners." "Very true," agreed Miss Pastorius "Then why do you wear skates on your fingers when you are playing the piano?" "Do you mean my long pointed finger naile?"

"I do," the teacher declared, "And speaking of ruining things," she continued, 'your mother was complaining vesterday of the way you had marred the panel back of the keys on your piano with finger nail nicks.'

"Maybe it is foolish to keep them so long," admitted Catherine, "but all the girls in my class at school wear theirs that way.' "I don't doubt that," said Miss Pastorius,

"and I would not say a word about them if they were not interfering so with your music. There is just one thing the matter with your playing, and that is your hahit of slipping and sliding on wrong keys. This," she asserted, "is caused by those long nails which prevent your finger tips from getting a firm grip on the piano keys."

"Oh, if it is my finger nails that are making me hit so many 'sour notes' I'll cer-tainly file them down!" Catherine promised.

"Well," concluded the teacher, "please try keeping them short, and I am sure that your playing will sound a lot better!"

DECEMBER, 1936



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IIINIOR ETUDE—(Continued)

but how many know some of the other

Carl Maria von WEBER was born in

piano, as well as his well-known waltz,

EDWARD MACDOWELL was born

the English Horn belong?

8. How many half-steps are there from B double-flat to C double-sharp?

9. What is the Italian term meaning "as

(Answers on this page)

7. Who was Clara Schumann?

10. Name three operas by Mozart.

chum annexed that trophy,

never did give him a chance.

do well in tanning and dyeing.

fast as possible"?

pieces in the "Carnival"?



December Anniversaries

???Who Knows???

1. What rests are required to complete 6. To which class of instruments does

Hidden Composers Puzzle

By Alfred I. Tooke

Each sentence contains one hidden com- 4. He tried for the high jump, but his

1. On a large slab a chicken, a duck and 5. He was very angry and said they

2. A big man came in with a rush and 6. Such opinions depend on one's point

Letter Box

of view. 3. With gratifying luck, to my great de- 7. The dried leaves and roots of sumac

Anniversaries of the following com- too numerous to mention, but every Junior posers are celebrated this month. Perhaps should have one or more of his composiyou can add some of their compositions tions in his repertoire, and the older to your December Club meeting programs, Juniors should have an entire sonata. unless you have already planned other

MOZART died in Vienna on December at the age of eighty-six. He visited Amer-5, 1791. Every Junior should have in his ica a few years before his death. Every repertoire at least one composition by Mozart, kept fresh in the memory and ready to play at a moment's notice. SIBELIUS was born on December 8.

1865, in Finland. His great tone poem for orchestra, Finlandia, may be heard on Victor record, No. 7412, played by the Philadelphia Orchestra.

CESAR FRANCK was born in Belgium, on December 10, 1822. His "Symbe heard on Victor record No. 6643, played phony in D minor" is one of the most by the Philadelphia Orchestra. popular of all symphonies. It may be heard Victor records, Nos. 6726 to 6730, also in New York on December 18, 1861. You played by the Philadelphia Orchestra.

many, December 16, 1770. His works are his works.

a measure in six-eight time, which

contains a dotted eighth and a six-

Who wrote the symphonic poem, "Les

3. In what year did Brahms die?

5. What is an augmented triad?

4. What is meant by piu mosso?

some other poultry were lying,

elbowed me roughly away.

light, I won the medal.

teenth note?

Preludes"?

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and answers to puzzles.

Any boy or girl under sixteen years of SAINT-SAËNS, the French composer, age may compete, whether a subscriber or not, and whether belonging to any Junior died in Algiers on December 16, 1921, Club or not, Class A, fourteen to sixteen years of age; Class B, eleven to under one knows his little melody called The fourteen; Class C, under eleven years Swan, from the "Carnival of Animals,"

Subject for story or essay this month, "Minor Scales." Must contain not over one hundred and fifty words, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., by the eighteenth of December. Prize winners and their contributions will be printed in the March issue.

RITTES

Put your name, age, and Class in which layed by the Philadelphia Orchestra.

BEETHOVEN was born in Bonn, GerSketches," "Fireside Tales," and others of of paper, and put your address on upper right corner of paper. If contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only. Do not use a typewriter, and do not have

any one copy your work for you, When schools or clubs compete, have a preliminary contest, and send in no more than two contributions in each class, Competitors who do not comply with all the above rules will not be considered.



JUNIORS OF WILSONBURG, W. VA.

A Scale Game By Daisy Lee

Prepare for this simple yet interesting game by writing on small squares of paper the names of the major or minor scales (one to a square).

Put these in a box, and start the game by asking a player to draw out one slip. He then goes to the piano and tries to play the scale written on his paper. If he can play it correctly, he may keep his place in the group; but, if he fails, he is dropped

from the game. Keep on drawing squares and playing scales until only one player is left of the

The scales may be played with either or both hands, and as many octaves as you wish, but do not make them too difficult for An eighth rest, a quarter rest and an the age and advancement of the players

Answers to September Puzzle

Opposites: Victorious-vanquished. Busy An augmented triad is one containing Under—over, Old—new, Hot—cold, Full two major thirds; or, from the root, empty. First—last. Early—late. Closed— First letters of opposites spell

PRIZE WINNERS FOR SEPTEMBER PUZZLE

LUCILE GRAF (Age 15), New Jersey, Class A.

BETSY REED (Age 13), Illinois, Class B. ANNE DORIS OATES (Age 10), South

(Continued on next page)

Junior Etude

(Continued)

One Year's Progress (Prize Winner)

(Prize Winner)
It all sarried with the organizing of our shool ordestra. Our leader was to teach on the control of the control was well worth it.
NORMA JUNE NASON (Age 14), Class A.
Minnesota.

One Year's Progress

(Prize Winner) lam working on a Beethoven sonata, which his fire movements. I have memorized the first movement. The second movement has many difficult mordents and threes against fours, which I could not possibly do hast year and which show how I have propressed

sing and which show how! I have progressed is behalf. In a behalf, in

ny father Sindra Biana Polack (Age 6), Class C. New York. One Year's Progress

(Prize Winner)

It is a well known fact that some students the students of the

HONORABLE MENTION

FOR SEPTEMBER PUZZLES: AFOR SPITMBER PUZZLSS:

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FOR SEPTEMBER ESSAYS: FOR SEPTEMBER ESSAYS:

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Elements of a Useful Piano Piece

By Arthur L. Brown

Next Month

THE ETUDE starts 1937 with a series of very engaging and informative articles,

among which are:

HOW TO REVIEW

Henry Holden Huss, eminent American pianist, composer, and teacher, gives many fresh and profitable ideas upon how pieces should be reviewed.

TOOTING YOUR OWN HORN

Marie Dickore analyzes the teacher's publicity needs and presents many things which should help the teacher obtain more pupils.

COMPOSING FOR THE PICTURES

Erich Korngold, one of the foremost of present day masters, who wrote the music for the film version of "Anthony Adverse," tells of the musical needs of the screen.

A NEW HAMBOURG MASTER LESSON

Mark Hambourg, whom many regard as the greatest Russian-born pianist since Rubinstein, has prepared a lesson upon the immortal Bereesse of Prederic Chopin; one of the best in the widely-praised series of twelve auch master lessons he has written for THE ETUDE.

.....

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers

in a dozen musical fields. PLUS 22 pages of the finest new music obtainable

advanced technic. One of the communica- inspiration. Morrison's Meditation had, I

tions received was from Arthur L. Brown, imagine, a very large sale, due to its ap-

whose compositions have been very suc- peal to the musically uneducated masses.

go far towards making a successful piano the effect of bringing to the surface latent

piece. In the order of their importance talent. In the fall of 1905 I heard several

"Here are six pieces possessing all or "My most musical number, by no means

Hearts and Flowers also had the same

"Regarding inspiration, which may have

great pianists. To use a hackneyed word,

they always 'thrill' me. I wrote 'Pixies

Carnival' that fall, and possibly my being

saturated with great music, superbly in-

terpreted, helped somewhat, I could hardly

stay away from the piano, until I finished

a good seller, is Improvisation and Melody.

the ten little pieces.

cessful. His letter follows:

they are:

Melody

if possible, romantic)

5. Showiness.

"I list five characteristics, plus inspira- appeal.

tion (if you wish to use that word), which

Harmony (not too involved)

most of these characteristics:

4. Title (should be very descriptive and,

MUSICAL FOOD FOR MILLIONS

Erno Rapes, Hungarian-American virtuoco con-leader in picture theaters, and whose concerts over the air have become regular features of more millions of people than any conductor in history. His views on "What the Musical Min-presented in an interview secured by Rose Heybut.

ticle, "What Makes a Successful Piano Estrellita Ponce... all but "4" and "5" Piece." Comment was invited, and many "To show the importance of a good title, noted composers wrote enthusiastically take, for instance, On the Ice. I cannot about the suggestions given. Attention was imagine Mrs. Crawford writing this piece drawn to the fact that there is a general without having watched people skating. dearth of good material in the salon music The first two measures represent a swift class of about the fourth or fifth grade; glide, the third measure skating on one that is, material suitable to the times and foot, the fourth measure skating on the in the styles that Schütt, Sinding, Mos- other foot, and so on. The end of the piece kowski, Godard, Chaminade, Poldini and represents a succession of long glides, first de Falla made popular. In other words, on one foot, then on the other. The title well made pieces, with real times that will and the music are firmly welded.

give enjoyment to the players of not too "Narcissus, to me, has everything, plus

Musical Books Reviewed

How To Improve Your Voice HOW 10 IMPROVE 1 OUR V ONCE

One of the most intriguing of all musical
subjects is the human voice. At the same
time there is no theme upon which there is
such a wide variety of opinions. It is therefore a relief to find a book in which the main such a wide variety of options. It is therefore of the fundamentals of voice entirer for the speaker and the fundamentals of voice entirer for the speaker and the fundamental of the fundamental of the fundamental option of the speaker of the fundamental option of the fundamenta

pupil.

The author was horn in Odessa, Russia, that

incubator of much musical genius. He has traveled extensively throughout a large part of the world, and eventually has settled in Portland Oregon. ortland, Oregon. Pages: 181. Price: \$2.25. Publisher: The Dial Press, Inc.

Masters of Russian Music

Masters of Russian Music
By M. D. CANCOGNESSIA 200
GENALO ARMANAM SON MAY
Melhael GENALO ARMANAM SON MAY
DOIL 1016 celestors June 191. 1800. Since
the "Life of the Coar," Glinka's first and
said that Russian national music of a highsaid that Russian national music of a highthat time the country has produced a number
of masters of inmortal strainments. Many
in their husy Hyes in other callings. The best
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upon this very intressting subject. It picpilsaments of the leaders of the art in preSoviet Russia, Not since the memoriale
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What Every Junior Should

What Every Junior Should Know About Music

Know About Music

A hodder that will be of great usefulness to the other than will be of great usefulness to the other than the third of the other than the group of chief Themes from the hest masterpleces. A valuable contributi literature on music, Pages: 44, Price: 8.60, Publishers: The Boston Music Co,

A Musical Technical Riddle

A musical recultural name

By Annold Schultz has contributed another to
the growing series of hooks dealing with
the manipulation of the plano keyhoard. It
called "The Riddle of the Planist's Finger" the manufaction of the plane keybeard. It is a suited The Ridmon of the Planuis's Pinger as suited The Ridmon of the Planuis's Pinger as suited The Ridmon of the Planuis's Pinger and the Planuis's Pinger and the Planuis's Pinger and Planuis

s to help the pupil;
Second, parents who will cooperate with

Second, parents who wis cooling a second parents who wis cooling to the teacher that who should always have an open mind for helpful criticism, and strive to do his best.

Sarely, if parents, teacher politic, a year in made will show much properes,

LURA CLARK (Age 13), Chas R,

LURA CLARK (Age 13), Mississippl.

HONORABLE MENTION

DEAR JUNIOR ETUDE : Water Lilies Lehman. all lifve piano recitals by great artists. I remember On the Ice — Crawford — all but "2" banging out chords all over the piano, Ichebestyreud Kreisler. all but "4" imagining I was Paderewski."

From your friend, PEARL STURGES (Age 14).

DECEMBER, 1936

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as to how you may earn money securing sub-scriptions in your spare time.

N. B.—As has often been stated in these columns, there is no official ICMOR ETUDE CLUB having to one official ICMOR ETUDE CLUB having to or girl, whether a subscriber to THE ETUDE or not, may write to our Letter to the ETUDE of the temperature of age may euter out contexts at heavy roars of age may euter out contexts are the properties of a many cut out the state of the temperature of the end of the temperature of the end of

TOY XYLOPHONE ORCHESTRA, INDIANAPOLIS, INDIANA

Drai Jusion Errin; make musle my earer I am planning to make musle my earer and I have an excellent teacher who teaches me both plano and violin. Recently I gave a meanth I played eleven pieces by the famous manuel plane emory, and I have the product of the plane o DEAR JUNIOR ETUDE:
Will you please enroll me as a member of your club? I think the Junior Etude Club is very nice hecause it has so many things to do conducted. very nice because it has no many and read, and read, he piano, and volin. Recently I and read the piano tournament and played cutered the piano tournament and played cutered the piano tournament and played cutered the piano tournament and played to the piano tournament and played tournament and played to the piano tournament an

Answers to "Who Knows?" eighth rest

Franz Liszt.

Brahms died in 1897.

Piu mosso means more motion, hence, faster.

a major third and an augmented fifth. open. 6. The English Horn is a wood-wind VIOLONCELLO.

7. Clara Schumann was the wife of the composer, Robert Schumann, and was herself a famous pianist.

8. There are five half-steps from B double-flat to C double-sharp. Prestissimo.

Three operas by Mozart are "Don Giovanni," "The Magic Flute" and Carolina, Class C. Only a few Leading Articles are listed here. The Musical

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